

vogue

ADVANCE TRADE EDITION

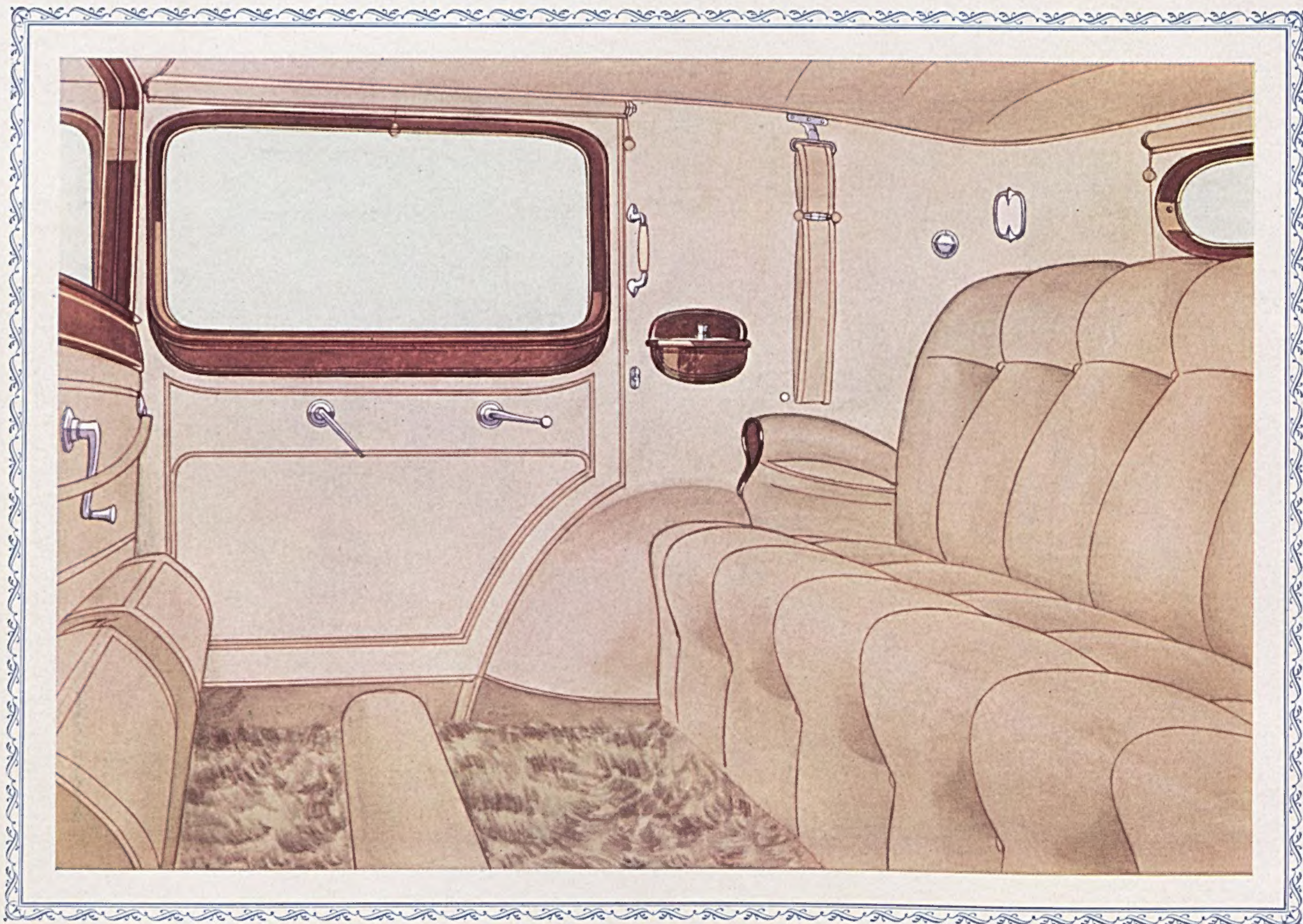
See section opposite page 102



A. F. MARTY-412

AUTUMN SHOPPING · FABRICS · DESIGNS FOR DRESSMAKING

SEPTEMBER 1, 1932
PRICE 35 CENTS



It is you, madam, that we set out to please

IT IS quite evident, when you inspect the Cadillac and LaSalle, that unusual effort has been made to attract and please the women whose opinions count so heavily in the selection of cars. It is also evident, we feel, that considerable success has rewarded this effort, for we know of no other cars which are so handsomely, so comfortably and so completely appointed. . . . For one thing, we have sought to incorporate a high degree of individuality in the interior of each Cadillac and LaSalle. To do this, a wide variety of upholstery fabrics has been selected—all of them choice, rich, deep-textured materials. These fabrics have been hand-tailored

in a number of manners—some with broad plaits, some with smooth seats and backs. In one Cadillac you may find edges piped in a contrasting color; in another the tailoring is finished with flat French seams. By these and other means, exceptional character is given the interior of each Cadillac and LaSalle. . . . Sometime soon, drop in at a Cadillac-LaSalle showroom and examine the cars on display, paying particular attention to their interiors. We believe you will agree that now you can own a motor car which has all the charm and individuality you desire. LaSalle prices from \$2395, Cadillac from \$2795, f. o. b. Detroit.

CADILLAC MOTOR CAR COMPANY • • Division of General Motors

S T A N D A R D O F T H E W O R L D



TIFFANY & Co.

JEWELERS SILVERSMITHS STATIONERS



*Silverware
Made by Tiffany & Co.
is Unobtainable Elsewhere*

MAIL INQUIRIES RECEIVE PROMPT ATTENTION

FIFTH AVENUE & 37TH STREET
NEW YORK

PARIS LONDON

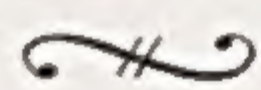
Here's some lovely new Lingerie

fresh from the stylist new lines new garments and several fascinating new fabrics

THE name of these garments is MIMODE. You'll like them! They are smartly stylish; comfortable; easy to wear; and are snugly molded for use under the most form-fitting of all your dresses.

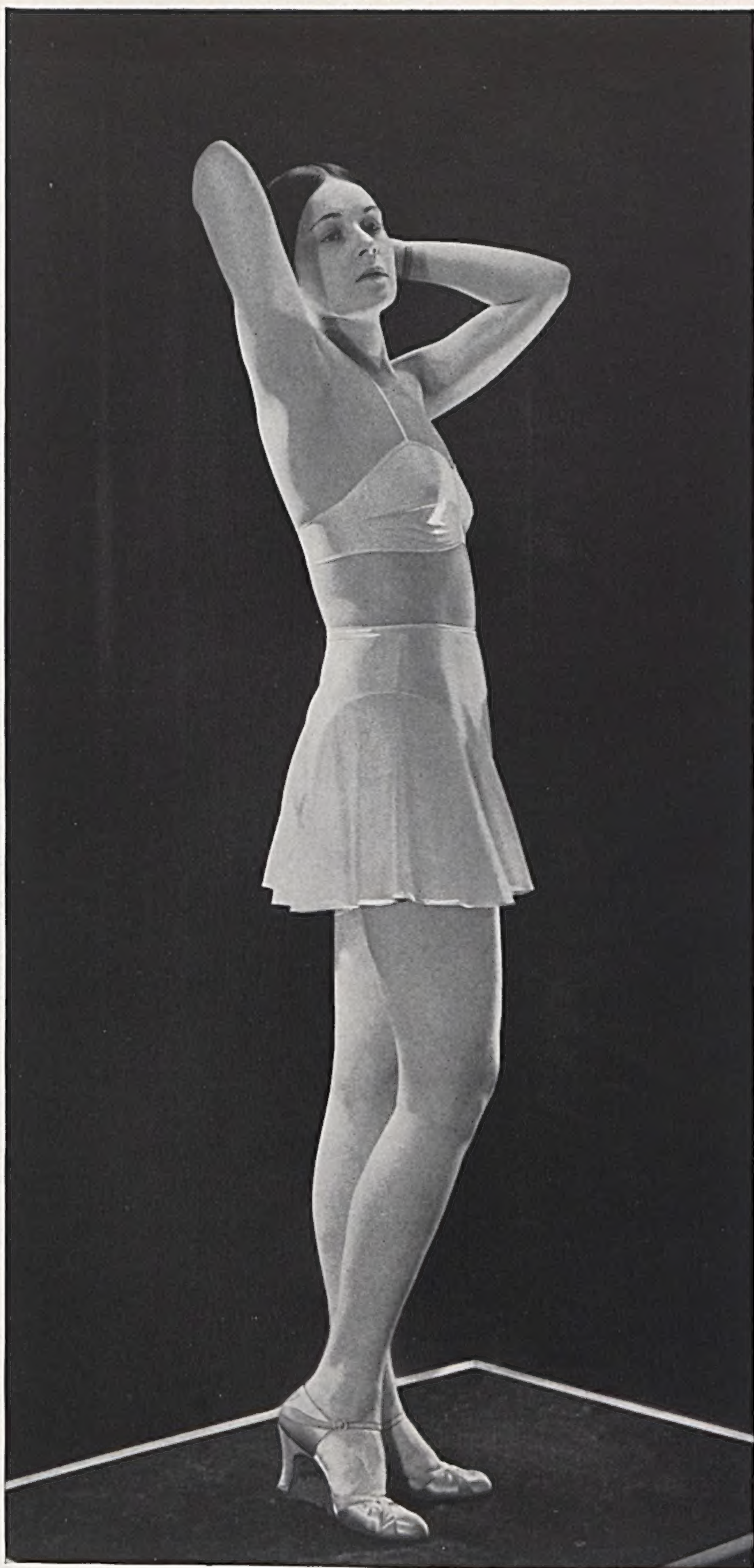
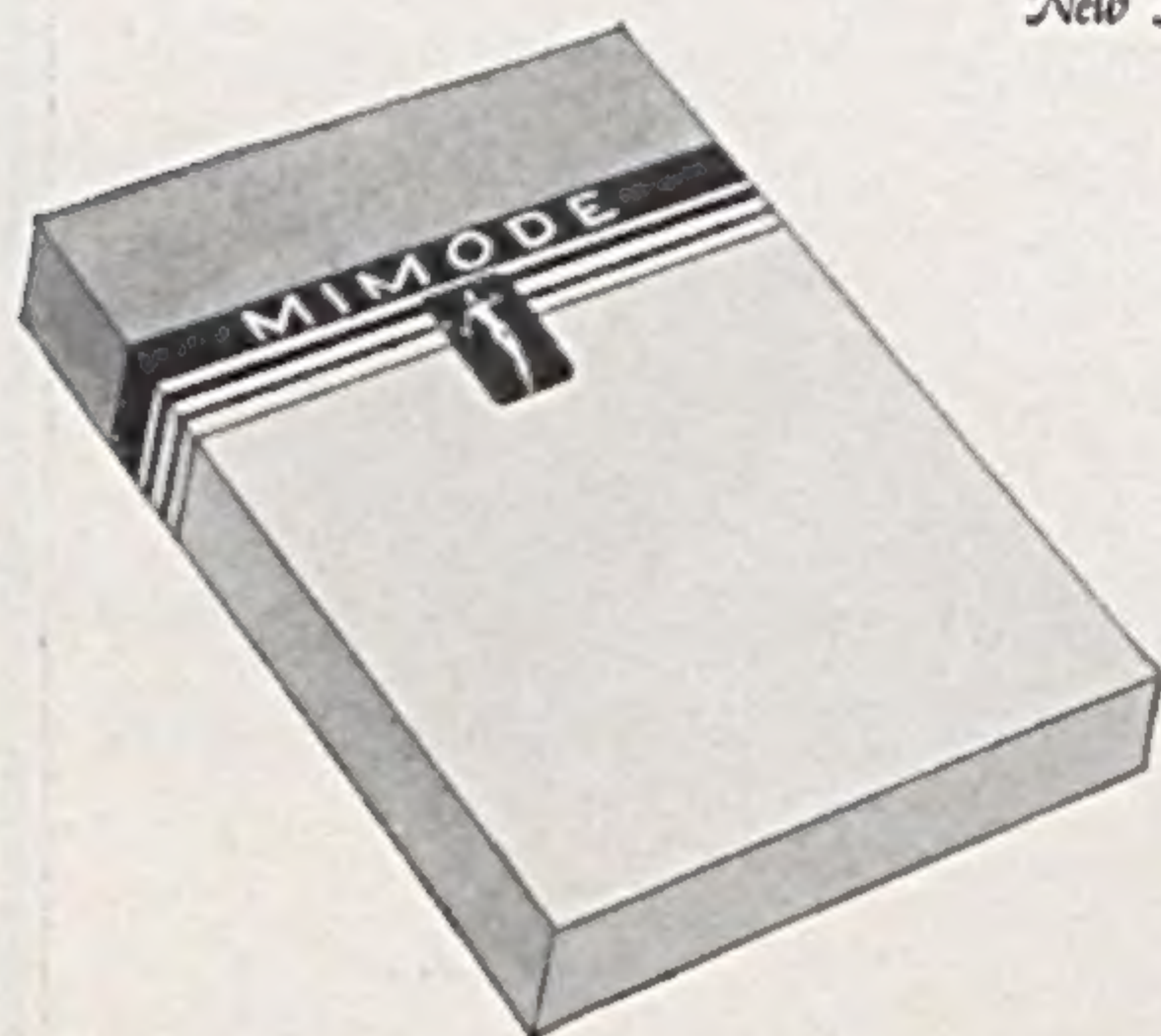
There is variety enough in these new MIMODE styles to please almost any whim. Brassieres, for instance, cut very low in back for evening use—others a bit higher—and still others of a more conventional pattern... nighties, tailored or fancy, in styles and colors that subtly match your bedtime moods... MIMODE slips you can have in combination with brassiere top, or step-ins, or both; cut straight or on the bias... panties, too, tailored or trimmed, with buttons, with elastic—yours is the choice.

The style of these garments called MIMODE is as fresh as tomorrow's paper. MIMODE was planned for your new dresses and those you are going to buy. And you'll find the cost of MIMODE is very, very reasonable.



E. RICHARD MEINIG CO., READING, PA.

New York Sales Office: 180 Madison Avenue



MIMODE



Underwear and Gloves



16.75

Lanvin copy sizes 11 to 20. Same model in crêpe silk 19.75

Model V21

A welcome revival, for this natural color cashmere jersey is one of the grandest fabrics ever invented. It is becoming to everybody, its neutral color goes with everything, it doesn't wrinkle and requires little care, it looks correct in town or country, in the classroom or in an office. Watch its vogue increase!

SECOND FLOOR

Best & Co.

Fifth Avenue at 35th Street—N. Y.

GARDEN CITY MAMARONECK EAST ORANGE BOSTON



Model V22

16.75

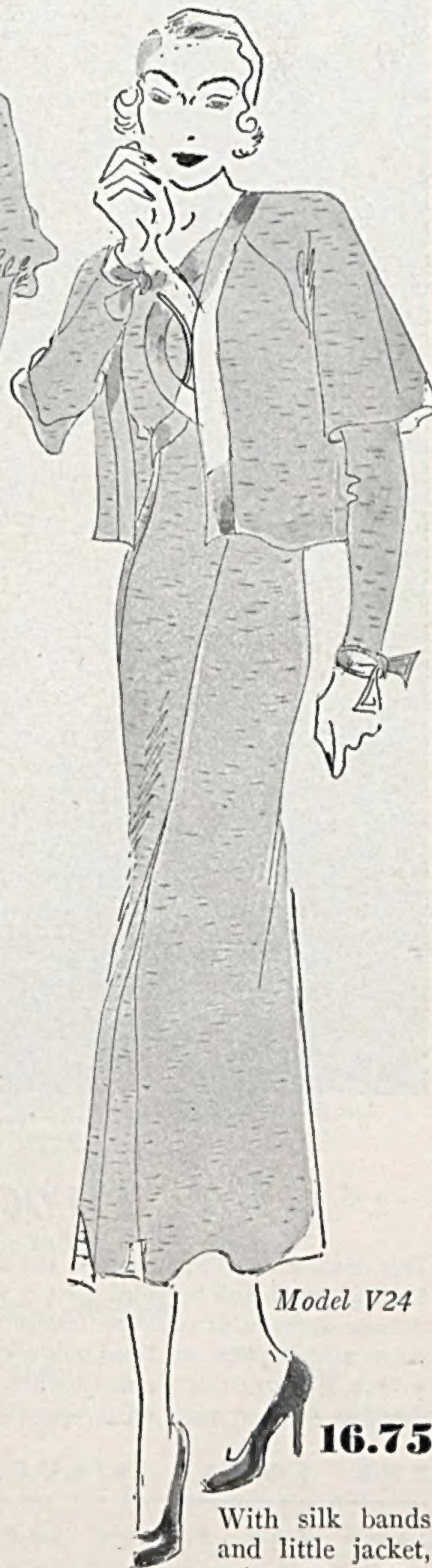
With wood buttons, sizes 11 to 20. Same model in crêpe silk 19.75



Model V23

16.75

With white piqué, sizes 11 to 20.



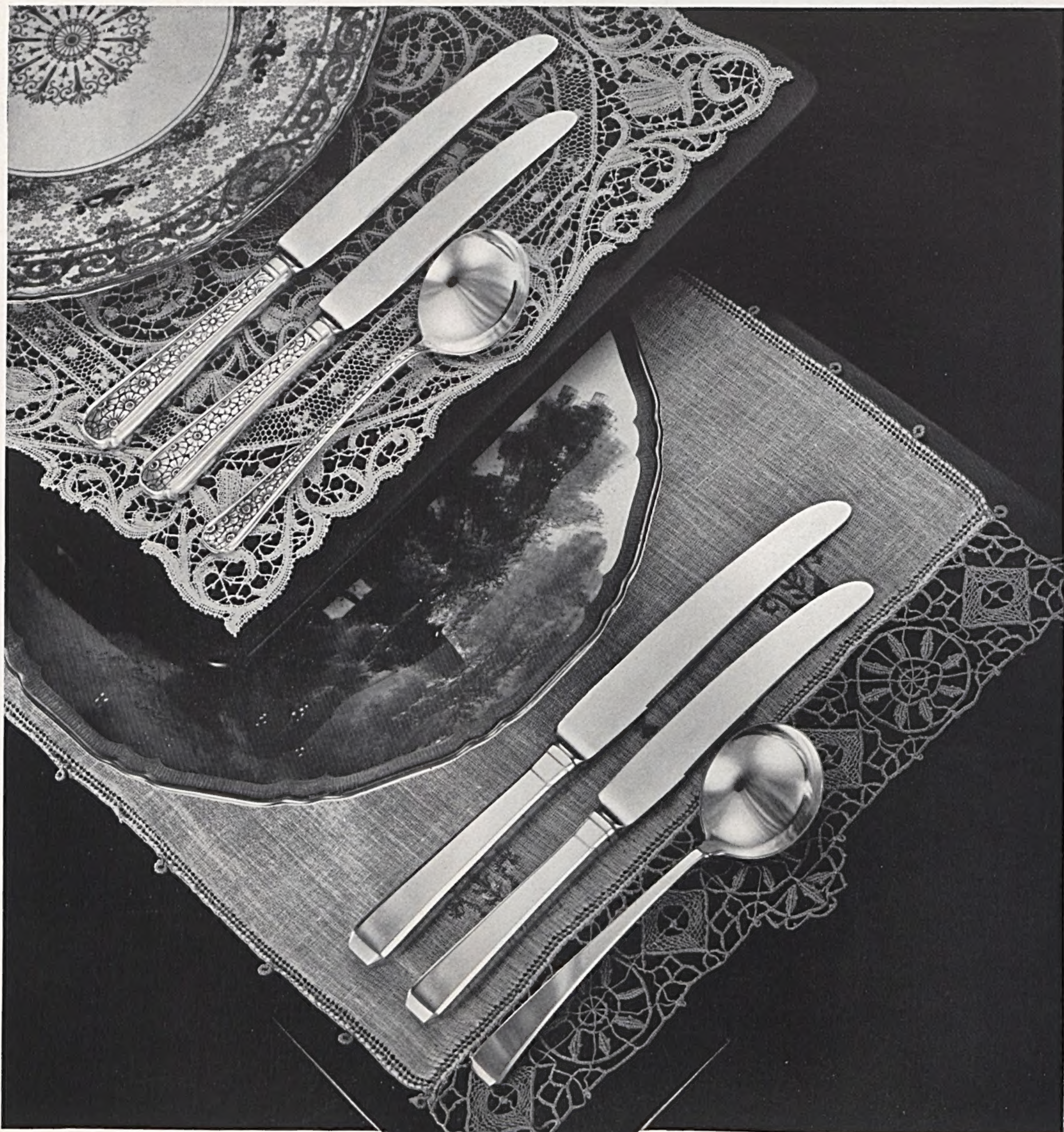
Model V24

16.75

With silk bands and little jacket, sizes 11 to 20.

Best's sponsors
**NATURAL
CASHMERE
JERSEY**

for
early Fall
wear



Laces from Grande Maison de Blanc

China — Royal Worcester

❖ Old Brocade ❖

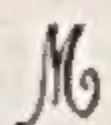
This unusual *new* TOWLE pattern sets an interesting new style in Sterling. Its smooth brocaded effect is wholly new, and adds a quiet richness to the other table appointments. It is luxurious in appearance, yet its modest prices are based on the current low price of silver bullion. ❖ OLD BROCADE is pleasant to live with, easy to clean, does not show scratches . . . Every piece offers beautiful design and superior craftsmanship.

THE TOWLE SILVERSMITHS . . . NEWBURYPORT . MASSACHUSETTS

SEND FOR A TEA SPOON

Handle the lovely silver itself. Our "BRIDE'S PRE-VIEW" includes tea spoon, prices, engraving, and EMILY POST'S delightful "BRIDAL SILVER AND WEDDING CUSTOMS."

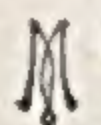
DEPARTMENT K-9: I enclose \$1.50 for a "BRIDE'S PRE-VIEW." Engrave spoon with initial _____, in style checked.



☐ Script



☐ Old English



☐ Modern

Name _____

Address _____

My jeweler is _____

❖ CRAFTSMAN ❖

A very *new* Sterling pattern. The first piece was not created from a design drawn on paper, but was entirely conceived, wrought, and finished in actual silver. The designer here worked like the old-time master silversmiths. ❖ That is why CRAFTSMAN has the feeling, weight, and many characteristics of handmade silver . . . The finish is beautiful. Note the suggestion of a joint near the bowl, an old English silversmith form.

BRIDAL
SILVER
AND
WEDDING
CUSTOMS

EMILY
POST

ONE'S FIRST FALL DRESS

*from our
Autumn Collection*



Quand même, the Fall Collection...new things just in from Paris...Bergdorf Goodman originals made in the house...the mode for America, ready now. Cloth dresses, like this Schiaparelli in wine wool with string-colored velvet hat.

Beautifully-fitted hug-the-ribs crêpes. Important evening gowns, suits, coats, and early furs.

ON THE PLAZA • NEW YORK

**BERGDORF
GOODMAN**

FIFTH AVENUE AT 58TH STREET

Victoriana

Style

JEWELRY



Daytime Dresses by I. Magnin

Hats by John-Frederics

FASHIONABLY RELATED TO EVERY FROCK

FASHION has definitely swung toward the picturesque. Waists grow slimmer, sleeves puff into prominence . . . there is a new note in the mode. And right in the picture—perfect in color and design to complement both day and evening clothes—is Victoriana Jewelry. These charming pieces, with their colorful semi-precious stones set in yellow gold or silver, are so correct in their designing and so moderate in their pricing that the truly smart woman will have a set of them to complete every ensemble. Clever jewelers and shopkeepers sell Victoriana Jewelry—they know its importance in the mode of today—and tomorrow.

Black with white—most chic for morning wear. And with it, Victoriana Jewelry set with either rubies, sapphires, or with black onyx and marcasite.

Pastel blues, pinks and lavenders will be smart for evening. And with them—Victoriana pieces with sapphires, amethysts, and chrysoprase.

Marron—Burgundy—Belmont Blue—these will be much seen in the afternoon. With them, Victoriana pieces which will either blend or contrast.



This trade mark stamped on every piece

identifies the genuine VICTORIANA

WAITE—THRESHER CORPORATION : PROVIDENCE, RHODE ISLAND



Von Horn

GOLFLEX >

AUTUMN AHEAD! And this is your cue to be very clever. For Golflex charts a course that leads you straight to chic and economy. A dress to bring sparkle to tired summer wardrobes . . . another dress for first fall days . . . and both superbly smart for later with fur scarfs. And here is the essence of clothes psychology . . . you look smart when you feel smart, and you feel smart in Golflex clothes because they're masterpieces of man-tailoring. (Left) A dress and sleeveless jacket of a new soft crêpe, called "Morpura." Colors: black, light navy, brown, Bordeaux, green, and rust **\$35** (Right) "Andrelaine," in rich autumn tones, is the woolen used for this one-piece surplice dress. Colors: navy, brown, wine, green, and rust. **\$25**

FEATURED BY STORES OF CHIC, INCLUDING

THE TAILORED WOMAN

632 FIFTH AVENUE, NEW YORK. 650 NORTH MICHIGAN AVENUE, CHICAGO



Fur laden shoulders and wide sleeves, tapering to slim wrists . . . marvellously slim waists with a feeling of exquisite tailoring . . . this is your new coat silhouette, whether of fur or cloth. (Left) Grey broadtail with large, graceful sleeves and a luxurious silver-fox collar, \$2750. (Center) The softest of caracul enormously chic with a trim fitting cape, \$975. (Right) Brown Leda cloth with a two-skin Schiaparelli scarf collar of red fox, the tails down in back, \$325.

When you invest in good furs, you quite naturally buy Gunther Quality, because you want the security afforded you by the Gunther label . . . America's symbol of fashion authority and integrity in furs. Gunther offers quality furs at prices you can afford to pay. Expert selection, and fine workmanship apply to every Gunther creation regardless of cost . . . and in addition your coat will have that individual distinction that marks all Gunther original fashions.

Gunther
FURS

666 FIFTH AVENUE
NEW YORK

PICK UP SEVERAL OF THESE SOFT, SWIRLY SCARFS

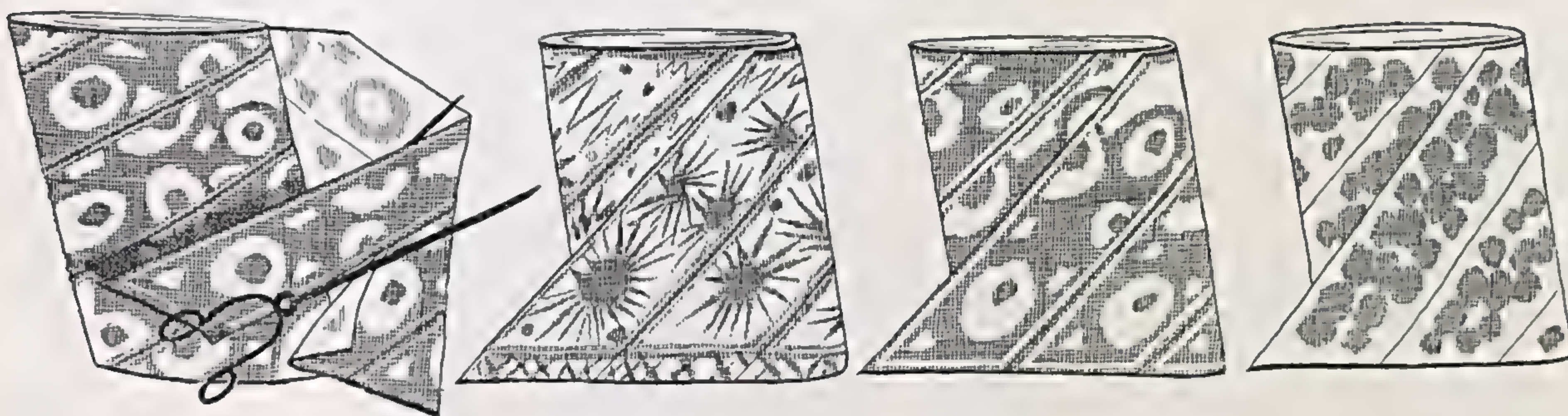
THEY'RE brand-beautiful-new! Only to be compared (if we may take that liberty) with the fabulous textures of a famous store in Regent Street. Or you might see such scarfs, posed with jeweled perfume bottles, in important little windows along the Rue de la Paix.

Now, without customs inspection, or duty, or even the outlay of much cash, you can cheer your heart with half a dozen from your best local shop.

These velvet-and-sheer ÉCHARPE'S are woven on the bias and cut from the bolt by the scarf-length. Only the ends require to be hemmed. Your own style-sense will suggest sixty ways to wear them, and this season with necklines going higher and getting harder, they'll relieve "tenseness" about the throat.



Patent 1865821



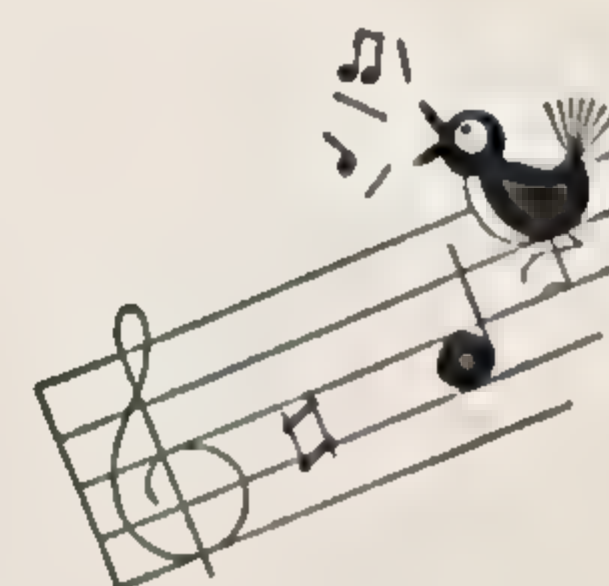
These bias velvet-and-sheer scarf-lengths are cut from the bolt, and several of them together make a rich winter blouse. Or look in the Neckwear Section for velvet Écharpe's ready to wear, and reasonably priced.

These scarfs come in tones that melt into your furs . . . your fall frocks . . . your winter coat. They're good as the sole garnishment on a simple gown and assure a successful second-season to a velvet evening wrap. Look for them in the yard goods section at the best shop in your city. A Beau Monde Fabric.

VELVET
SHEER

(A-SHARP)
Écharpe

THE NEW NOTE IN NECKDRESS BY MARSHALL FIELD & COMPANY, MANUFACTURERS, CHICAGO, NEW YORK, PARIS



Flat soles give way to moulded soles

The subtle flattery of admiring glances confirms the correctness, the *individuality* of your new Matrix Shoes. But it's your foot itself—nestling contentedly in the softly moulded contours—that testifies most eloquently to that natural, graceful, new kind of ease which is "Your Footprint in Leather". For our new Fashion Announcement please write to E. P. Reed & Co., Rochester, N. Y. . . . Matrix Style Studio: 47 West 34th Street, New York City • A wide variety of styles at \$8.50 and \$10.00; a few at \$12.50.

THE DEVON • Either brown or black suede; genuine alligator trimming. Custom leather heel.



THE ANNETTE • Smart combination of suede and kid; black or brown.



THE EUCLID • In dull black kid, Indies brown kid, or black suede; with touches of genuine lizard.

Matrix Shoes

"YOUR FOOTPRINT IN LEATHER"

Jay-Thorpe

FIFTY-SEVENTH STREET, WEST



Henry Waxman

To Re-discover *Glamour* . .

That is the point of really superlative clothes. To bring out latent beauty. Any little frock may clothe you—but a dress such as this one in the new Autumn Collection can create glamour to your order! . . . Designed for important first appearances in town—our model, "Robespierre," with the enchanting tucked net and pearl *chemisier*, and new upstanding frill about the throat. A study in fragile white and clinging dull black *crêpe* . . 75.00. And the amusing black felt sailor, with undulating brim that dips over one eye. Perfect first fall hat for town. 18.00.

SINCE 1917

There's been no time like today

TO ECONOMIZE ON WAMSUTTA

THIS year . . . right now . . . offers the best chance you've had since 1917 to save money in buying Wamsutta sheets and pillow cases. At the best stores all over the country, this Fall, you will find the same rock-bottom Wamsutta prices that a lot of keen people took a thrifty advantage of fifteen years ago.

But though they cost less, Wamsutta sheets are lovelier than ever, in their new colors . . . stronger, too, because we have been constantly improving the fabric, all these years, both for strength and fineness.

You know how exquisitely fine and smooth they are, and how well they wear. You have probably been shown how beautifully the new Wamsutta pastel borders and solid colors harmonize with the colors of North Star Blankets. So isn't it time to take advantage of a level of Wamsutta prices that you have only seen equalled once before and may never see again?

The Wamsutta-North Star Catalog will help you harmonize your sheet and blanket colors. May we send you one?

WAMSUTTA MILLS, New Bedford, Mass.
NEW YORK SALES OFFICE, 180 Madison Ave.



WAMSUTTA SHEETS AND PILLOW CASES

this simplicity . . .



SOME WOMEN SEEM TO BE BORN WITH IT

They're the lucky ones this year, when you simply can't be smart unless you're simple too. (Pray don't misunderstand us!) But Phyllis always had a genius for simplicity, so you'll see why she literally snatched at "Campus," the canyon-red frock sketched. Note the tangent lines on the blouse, showing how decoration can also be made a structural part of design. \$19.75.

OTHERS ACHIEVE SIMPLICITY

With Ann, it's pure science and applied mathematics. She consciously sets out to create an effect of expensive simplicity . . . and at a price! The frock above is an example of her technique. Every element has its reason for being. That's science! And the cost, \$15.75, is a complete course in economic probabilities.

AND ALL THE REST ARE HAVING IT THRUST UPON THEM

Edwina went to seven Paris openings, and then wept bitter tears. She couldn't wear the new clothes; she didn't like them, anyway; she was going into hiding for the winter. Then Phyllis came to the rescue. "I won't give you my Bradley dress," she said, "but I'll take you down to get one for yourself. They're all easy to wear . . . and grand to be seen in!" Above, observe Edwina in the frock, "Fairway." Brown and beige (or write your own ticket) and \$19.75.

B R A D L E Y SLIP INTO A BRADLEY AND OUT-OF-DOORS

STYLED for tea at the Ritz — but
PRICED to suit the modern purse

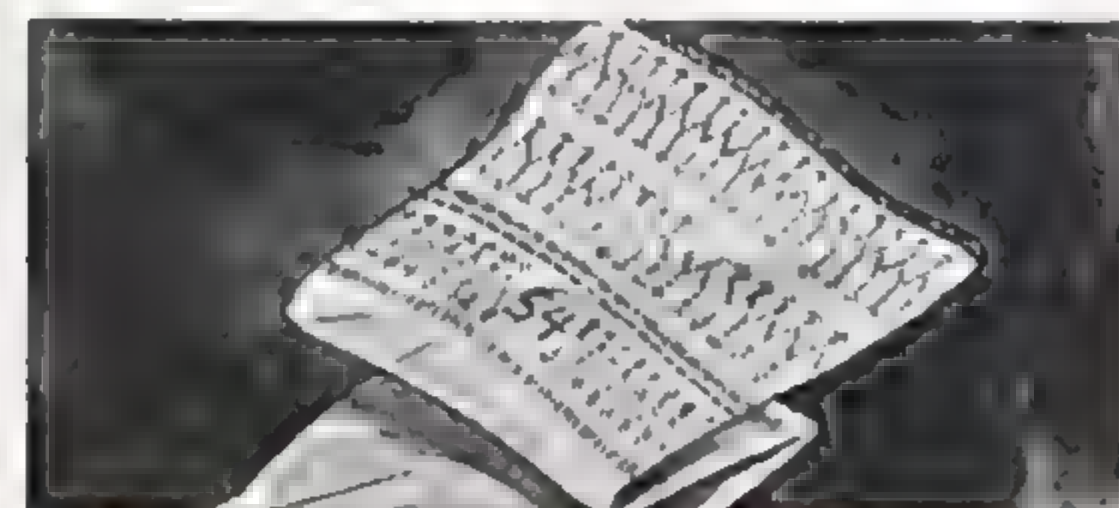


colors

to Complement the
Fall Fashion Picture

Crystal Taupe
Brownwood
Rhumtone
Dovebeige
Haze Beige
Light Gunmetal
Olympic Tau
Gunmetal
Smoketone
Duskee
Sandee
Fawn Brown

Style 5454



ROLLINS HOSIERY DOES ITS AUTUMN PROMENADE

A dollar—big as it is today—becomes a little thing to pay for a chiffon stocking as sheer, clear and lovely as Rollins Style 2323. All silk to the aristocratic tip of its narrow-soled low-heeled foot. Runstop protected at the hem, which is exquisitely finished in a lace design.

And the very finest of this new Rollins line-up, Style 5454—sheer as a light mist and dull as a chalk mark—for a dollar

ninety-five. A stocking that self-confidently presents itself to the woman who has two-dollar bills where fives used to be.

You will find also a selection of other lace top chiffons by Rollins at a dollar thirty-five and a dollar sixty-five.

So, don't let a false sense of economy per-

suade you to buy hosiery of inferior quality. And don't let your innate good taste tempt you into paying the extravagant prices that went out of date in 1930. It's so simple to go to the dealer who is showing Rollins.

ROLLINS HOSIERY MILLS, INC.
New York—Chicago—Denver—Des Moines—San Francisco

Rollins Runstop Hosiery
D R A W S T H E L I N E O N G A R T E R R U N S

ANN; black kid
and brown kid



Trust a woman to see this point

Now, as never before, women are thinking *value*. Today it's not alone what you pay. It's what you get for what you pay. . . . Each season, this vital point of *value* brings women more and more to wearing Vitality Shoes.

Popular in price — but authentically styled! Low in cost — yet designed to fit (a range of sizes, widths, narrow heels and combination lasts rarely found except in expensive shoes). Less to pay — yet a quality of materials and construction that assures lasting attractiveness.

And then—the “Vitality principle” of shoe construction that means graceful poise and tireless ease.

Visit your Vitality dealer and see for yourself. Vitality Shoe Company, St. Louis, Mo., Division of International Shoe Co.

\$5

A FEW STYLES \$6

V

VITALITY

Shoes Styled for Health

SIZES 2 TO 11 • • WIDTHS AAAA TO EEE

LYDIA; black kid,
blue kid, black
suede, brown suede



GLORIA; black kid,
brown kid, black suede



25 DOLLARS *is a small price for* GLORY

**But that's the story in Bahama
Satin Pebble Crepe of Du Pont Rayon**



With pebble crepe and satin back to back, it looks like Glory year for Du Pont Rayon. It's good in either weave. But it's best in Lord & Taylor's reversible combination. We've put the crepe side outside . . . with satin for contrast . . . sleek satin next to your skin. Come back to town this Lord & Taylor way. You won't find a more stimulating lot of city-minded fashions on the island. Misses' sizes in autumn's smart black, new brown, wine, royal blue, or red. All \$25.

MISSSES' DRESSES. THIRD FLOOR

LORD &



Du Pont Rayon Company, Empire State Building, New York, N. Y.

Perforated suedes



*Cabanas open up
new beauty in.. and a
new season for..SUEDE*

● Practically a new shoe material! And, happily, practical too. Picture how important these mesh-like suedes will be with your fall broadcloths, dull velvets, soft silks! You can't wait to try a pair? Well, nothing is smarter, this very minute, with late summer lacy cottons or prints, than a perforated CABANA, perhaps matching a velvet sash.



CABANA TIE—Black or rich brown suede. Black or brown calf. \$8.50. Also with the special Main Spring* Arch at \$10.50. All Cabanas kid-lined throughout.

* REG. U. S. PAT. OFF.

CABANA PUMP—Black or brown suede. Black or brown calf. Patent. \$8.50. All Cabanas have clear-through perforations of an original design, exclusive with Walk-Over. (U. S. Patent D87020.)



CABANA STRAP—Black or brown suede. Black or brown calf. Patent. \$8.50. Special handbags of the same Cabana design, suede or calf \$2.95.

WALK·OVER

510 FIFTH AVENUE

AND AT WALK-OVER STORES THROUGHOUT THE COUNTRY

PARIS: 21 Blvd. des Capucines. LONDON: 372 Oxford St., W.1






A FOUNDATION FALL WARDROBE

(left) Suit of Nubian brown *Nouvella. (center) Tunic dress of soft draping sheerweight Forstmann woolen in *Medoc, matched to *Velfina, a cashmere coating, both in a new wine red. (right) Daytime coat of Baku brown *Duvelga, an important fabric in a color which tones well with almost any color of separate frock.

**Trademarked name*



On the honor of the mill

Not in one generation is the weaver's hand made. Sensitive as a violinist's, its finger-tips know all the wools by feel. Such delicate hand-skill is passed down from father to son. Continuously, the Forstmann family themselves have been master spinners and weavers, since Elizabeth sat on England's throne.

Forstmann standards draw the great technicians and artisans of the world to the Forstmann mills. Here they labor, with pride in good work, and for the honor of the mill.

For generations, Forstmann mill-honor has known only one grade of raw materials: the best. Only one quality of skill: the artist's. Only one standard of weaving: perfection. That is why, quite simply, Forstmann wools are the best in the world.

When you buy a fine wool dress, or suit, or coat, look for the Forstmann Ensemble Tag. Ask your saleswoman, "Is it a Forstmann woolen?" If it is, you will know that nearly a century and a half of mill-honor have gone into its making, and that it will withstand wear, weather and cleaning to the end.

Forstmann Woolen Co., Passaic, New Jersey

SALES OFFICE, 200 MADISON AVE., NEW YORK

Forstmann Woolens

CONSULT

"YOUR BEST FRIEND
AND SEVEREST
CRITIC". . .



SIT before your mirror in a pair of Humming Bird Hose and accept the verdict of that cold, hard critic.

"Well chosen, my lady," your mirror will say reflectively. "Fine, trim stockings. Clean-cut. No staginess about them. Quiet good taste. They just naturally 'belong'."

Let us emphasize your mirror's pleasant reflection about Humming Bird's conservatism. There isn't a garish color or an extreme novelty in the dozen good styles we make. We believe that hosiery should be seen and not *heard*, so to speak.

Humming Bird Hosiery—chiffon, and service weights—are sold in stores of the better class. From \$1.95 to \$1.00.

Humming Bird

FULL FASHIONED HOSIERY

PICOT EDGES — LACE TOPS — FRENCH HEELS —
CRADLE SOLES FOR CUT-OUT SANDALS



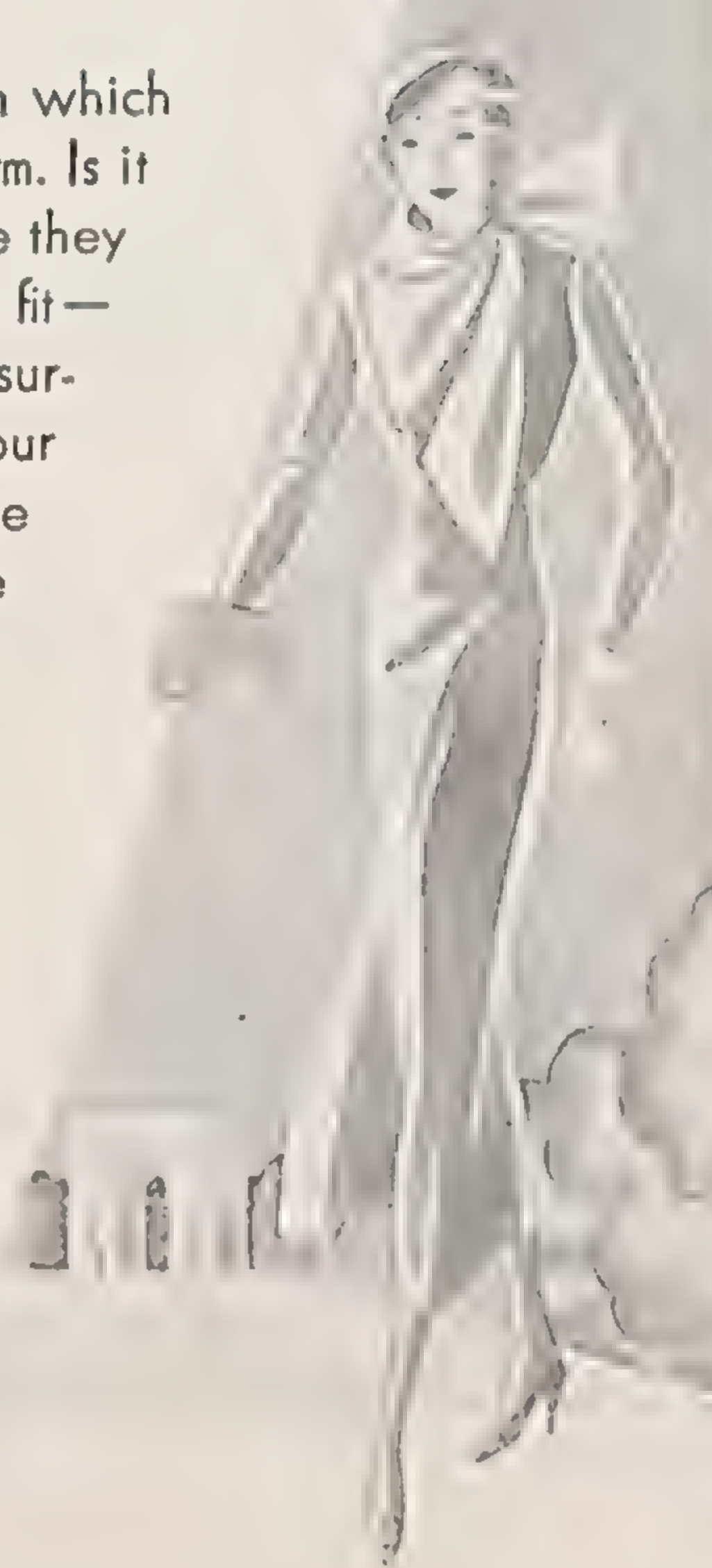


EVEN CRITICAL PARIS CAN ASK ITSELF "C'est vrai?"

Can it be true? *Tiens!* Prepare yourself for a shrug of surprise at the clever way in which Queen Quality designers have captured the season's smart spirit in shoes of charm. Is it any wonder that Fashion nominates them as first in favor for Fall wear? Because they are exquisitely designed—because they are endowed with the rare gift of perfect fit—because they adroitly flatter frock, figure and foot, these shoes will add immeasurably to your self-esteem when you wear them. When you visit the shop in your city that features Queen Quality Shoes, you will find how thoroughly we have taken your interests to heart in footwear. Witness these very considerate prices, \$6.00, the DeLuxe grade \$7.50, \$8.50 Queen Quality Shoe Company, St. Louis, Mo. . . . Division of International Shoe Company.

Queen Quality Arch Form and Osteo Welt Footwear charmingly combine authentic seasonal styling with the graceful poise of special arch type shoes.

**Queen
Quality**
REG. U.S. PAT. OFF.
SHOES



NEWS OF A NEW FABRIC

. LOOMED OF

Seraceta

S T R A N D S O F F A S H I O N



ALL SIDES TO THE QUESTION OF YOUR FIRST FALL FROCK

ANY WAY you look at it, here's SATIN LUMINEAUX all set for success. *Your* success, if you'll embrace it!

This new weave is mostly waves . . . close little crinkly ones on the crepe side, and soft, loose ripples on the satin side. Designers often use the dull face for bright day, and the luminous side for dusky night.

And the wearing of this fabric brings an easy bearing. You'll like the weight of SATIN LUMINEAUX . . . the way it sets and fits and holds its seams. We know the fabric through and through because we know the basic thread. And you make a long-term investment in good-dressing when you choose any cloth loomed of SERACETA STRANDS OF FASHION. The Viscose Company, 200 Madison Avenue, New York City.

. . . (BONWIT TELLER HAS IT)

Every facet and feature of this Fallish little costume is clever. Study the crisp epaulettes of the fabric, satin-side-out, and the crush belt that begins as a collar and tie, then buckles down to marking your waistline. The nickel-plated buttons are zestful too. At Bonwit Teller's, in black or brown. Sizes 11, 12, 14, 16, 18, at \$39.



Putting the *Ok* .. on the Mode for *fall*



The Aristocrat of Knitted Wear



SCHOOL GIRL DISCRIMINATION

These "campus girls" know how to interpret the mode and this year thousands are returning to fall classes outfitted with the new Marinette "Knits."

The townish long coat suit on the left is of the nicest tweedy yarns. The shorter jacket is double breasted, trigly fitted. Rosewood buttons match the unusual square buckle on the suede belt of the long coat. The scarf worn in cravat fashion covers the nicest kind of a blouse that you ever could imagine. No. 1996, moderately priced at \$49.50.

When a dress can be as simple as that shown in the center position and has unquestioned distinction, it is marked to be your very best. The undeniably French tailored details, together with the extremely smart Pelerine effect with Shantung collar and cuffs to match, add youthful charm and grace. The distinctive modern metal belt buckle, made to accommodate your initials, clasps an attractive patent leather belt. No. 1008, at the conservative price of \$19.50.

On the right . . . this Woodsey hand loomed looking Scottish heather three-piece suit is typically an English walking

trotteur even to the sailor pockets in the coat. There is knitted magic in the many colors which blend into the warmest looking shades that suit your type of beauty best. You'll never want to take the blouse off because it is as smart as the coat. The scarf fits snugly around the neck. The copper buckle is in excellent contrast to the patent leather belt. No. 1975, attractively priced at \$29.50.

fit

MARINETTE *Knitted* FROCKS

MARINETTE KNITTING MILLS
MARINETTE + WISCONSIN

THE SHOPPERS' AND BUYERS' GUIDE

ART NEEDLEWORK

CREVENNA—The newest—smartest yarn. Bouclé type with a portion of wool. Knit an outfit—it's fun—it's economical. Large assortment of colors. Alice Maynard, 16 West 46th Street, New York City

BAGS

LADIES' BAGS. We specialize in recovering and mending all kinds of bags. Models made to order in Tapestry, Needlepoint, Petit Point. Send for catalog. Wm. Nibur, 2432 B'way 510 & 669 Mad. Ave., N. Y.

BAGS by MISS PENN TO ORDER or ready made, repairing, mounting, and relining. Marcasite monograms to order. 562 Madison Avenue at 56th Street, New York City. Telephone Plaza 3-4987

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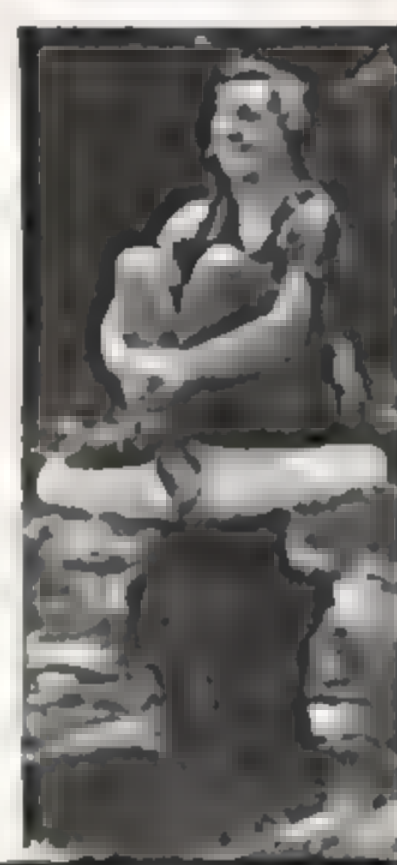
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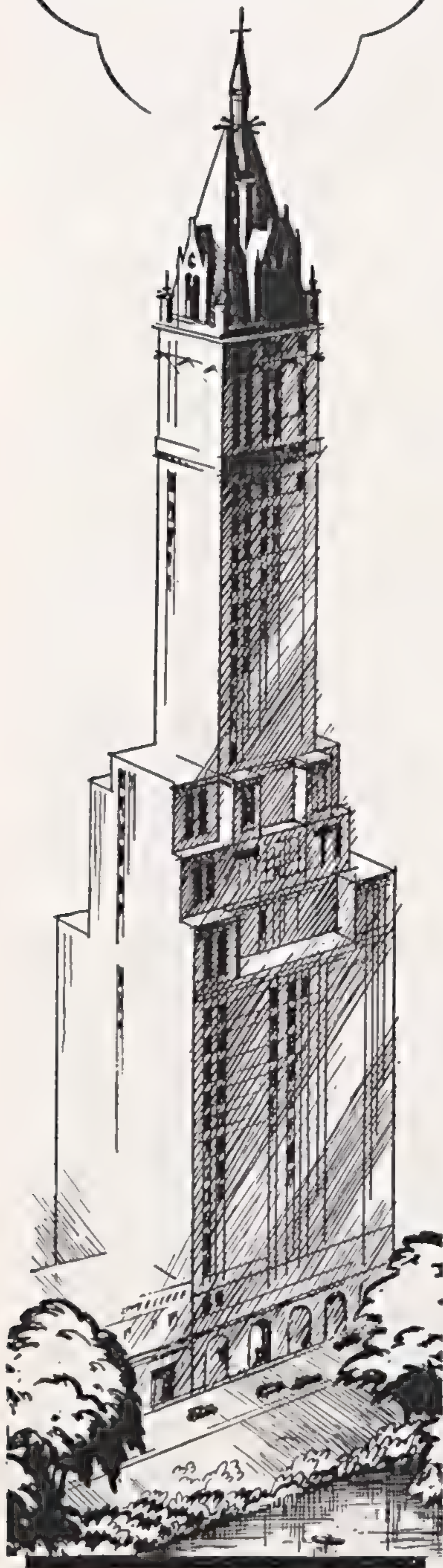


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French—On July 12, to Mr. and Mrs. John French, junior (Rhoda Walker), of New York City and Cambridge, Massachusetts, a son, John French, third.

White—On July 3, to Mr. and Mrs. Ogden White (Sally Sprague), a daughter, Sally White.

BOSTON

Bacon—On July 6, to Mr. and Mrs. Francis W. Bacon, junior, (Sarah Elizabeth Sheehan), of Brookline, Massachusetts, a daughter, Mary Elizabeth Bacon.

PHILADELPHIA

McCall—On June 30, to Mr. and Mrs. Joseph B. McCall (Louisa Gibbons Davis), of Wynnewood, Pennsylvania, a daughter, Louisa Gibbons McCall.

DEATHS

NEW YORK

Brooks—On July 18, at Southampton, Long Island, Frederick Brooks, husband of Louise Beggs Brooks.

de Forest—On July 6, George Beach de Forest.

Hare—On July 9, at Saint James, Long Island, Montgomery Hare, husband of Constance Parsons Hare.

Hill—On July 3, James Norman Hill, husband of Marguerite Sawyer Hill.

Lusk—On July 18, Dr. Graham Lusk, husband of May W. Tiffany Lusk.

Schiff—On July 7, Adèle G. Neustadt Schiff, wife of the late Mortimer L. Schiff.

Scribner—On July 3, at "Highfields," Mount Kisco, New York, Arthur Hawley Scribner, husband of Helen C. Annan Scribner.

CHICAGO

McCormick—On July 4, in Versailles, France, Katharine Medill McCormick, wife of the late Robert S. McCormick.

CINCINNATI

Gamble—On July 3, James N. Gamble.

CLEVELAND

Bulkley—On July 17, Katharine Pope Bulkley, wife of United States Senator Robert J. Bulkley.

Rockefeller—On July 17, Helen Scofield Rockefeller, wife of the late Frank Rockefeller.

LONDON

Beatty—On July 17, at "Dingley Hall," Leicestershire, England, Countess Beatty (Ethel Field), wife of Admiral David Beatty and daughter of the late Marshall Field, of Chicago, Illinois.

PHILADELPHIA

Willson—On July 18, at Haverford, Pennsylvania, Dorothea Wurts Willson, wife of the late Dr. Robert N. Willson.

ENGAGEMENTS

NEW YORK

de Ruyter-Spreckels—Mrs. Lois Quantain Clarke de Ruyter, of New York City, daughter of Mr. Lewis Chatham Clarke, to Mr. Adolph B. Spreckels, son of Mrs. Adolph B. Spreckels.

Gordon-Wheelock—Miss Cecilia Kimball Gordon, daughter of Mr. and Mrs. George C. Gordon, of Rochester, New York, and Nantucket, Massachusetts, to Lieutenant Austin W. Wheelock, son of Mrs. George F. Wheelock, of Leicester, New York.

Hunt-Wright-Clark—Miss Georgine Barron Hunt, daughter of Mrs. Barron Hunt, of Rye, New York, and of Mr. Richard Carley Hunt, of New York City, to Mr. Peter Campbell Wright-Clark, son of the late J. J. Wright-Clark and of Mrs. Coningsby Dawson.

Lawrence-Stetson—Miss Elizabeth Tunstall Lawrence, daughter of the late Mr. and Mrs. Charles Embree Lawrence, to Mr. Paul Hamilton Stetson.

Schroeder-Phillips—Miss Helen Stevens Schroeder, daughter of Mr. and Mrs. Gilliat de Ghéculère Schroeder, to Mr. John C. Phillips, junior.

Womelsdorf-Ulman—Miss Lyda Murray Womelsdorf, daughter of Mr. and Mrs. Lefevre Beck Womelsdorf, of Cartersville, Georgia, to Mr. Anthony Barclay Ulman, son of Mrs. J. William Kilbreth, of New York City, and the late J. Stevens Ulman.

BOSTON

Boos-Morton—Miss Anne-Marshall Boos, daughter of Dr. William Frederick Boos and Mrs. Boos, to Mr. Hugh Morton, son of Judge James Madison Morton, junior, and Mrs. Morton.

ENGAGEMENTS

PHILADELPHIA

Ellis-Little—Miss Augusta Willoughby Gage Ellis, sister of Mr. Frank H. Ellis, third, and Mr. Gage B. Ellis, of Philadelphia, Pennsylvania, to Mr. Royal Little, nephew of Dr. Arthur D. Little, of Brookline, Massachusetts.

Fuguet-Francis—Miss Frances Dallett Fuguet, daughter of Mr. Stephen Fuguet, of "Roughwood," Devon, Pennsylvania, to Mr. James B. Francis, son of Mr. and Mrs. Joseph S. Francis, of Chestnut Hill, Pennsylvania.

Wallis-Jones—Miss Louisa M. Wallis, daughter of Mrs. James T. Wallis, of Saint Davids, Pennsylvania, to Mr. Arthur Woodruff Jones, of Mount Airy, Pennsylvania.

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NEW YORK

Benjamin-Wolfe—On July 18, Mr. Hamilton Fish Benjamin, son of the late Colonel Samuel Nicoll Benjamin and the late Mrs. Benjamin, and Miss Ruth A. Wolfe, daughter of the late Mr. and Mrs. David P. Wolfe.

Lauder-Lenssen—On July 2, in the Episcopal Church, Edgartown, Massachusetts, Mr. George Lauder, junior, son of Mrs. George Lauder, of Greenwich, Connecticut, and Miss Frances J. Lenssen, daughter of Mr. and Mrs. Arthur Lenssen, of New York City and Edgartown.

Sands-Ledoux—On July 19, at "Sengen," Cornwall-on-Hudson, New York, Lieutenant Thomas J. Sands, U. S. A., son of Mr. and Mrs. J. W. Sands, of Dayton, Ohio, and Miss Renée Ledoux, daughter of Mr. and Mrs. Louis V. Ledoux.

Vilas-Van Pelt—On July 4, at "La Chaumière," Patchogue, Long Island, Mr. Charles Harrison Vilas, son of Mr. and Mrs. Charles Atwood Vilas, and Miss Margaret Vredenburg Van Pelt, daughter of Mr. and Mrs. John Vredenburg Van Pelt.

BOSTON

Olney-Potter—On July 9, Mr. Richard Olney, junior, son of Mr. and Mrs. Richard Olney, and Miss Isabel Forbes Potter, daughter of Mr. and Mrs. Austin Potter, of Wellesley, Massachusetts.

Oppersdorff-Thomas—On July 18, in Paris, France, Count Mathias Oppersdorff, son of Count Jean Oppersdorff and Countess Oppersdorff, of Oberglogau, Upper Silesia, and Miss Katherine Lyman Thomas, daughter of the late Mr. and Mrs. Douglas H. Thomas, junior, of Baltimore, Maryland, and niece of Mrs. Robert Hooper Stevenson, of Boston, Massachusetts.

Rhineland-Roberts—On July 9, in the Cathedral Church of Saint Paul, Mr. Philip Hamilton Rhineland, son of the Right Reverend Philip Mercer Rhineland and Mrs. Rhineland, of Washington, D. C. and Gloucester, Massachusetts, and Miss Virginia Roberts, daughter of Mr. and Mrs. Odin Roberts, of Boston, Massachusetts, and "Long Hill Farm," Beverly, Massachusetts.

Stebbins-Greene—On July 9, in the First Church, Mr. Henry Endicott Stebbins, son of Mrs. Roderick Stebbins, of Milton, Massachusetts, and Miss Jacqueline Greene.

Wrenn-Taylor—On July 21, Mr. Philip W. Wrenn, junior, son of Mr. and Mrs. Philip W. Wrenn, and Miss Virginia Taylor, daughter of Colonel Theodore B. Taylor, U. S. A., and Mrs. Taylor, of Brookline, Massachusetts.

SAINT LOUIS

Forbes-Terry—On July 9, at Fishcreek, Wisconsin, Mr. Howard Magoun Forbes, son of Mr. and Mrs. Howard C. Forbes, of Cambridge, Massachusetts, and Miss Celeste Speck Terry, daughter of Dr. Robert J. Terry and Mrs. Terry, of Saint Louis, Missouri.

Lee-McBride—On July 19, in the Church of Our Lady of Lourdes, Mr. Wilson Turner Lee, son of Mrs. Henry Turner Lee, and Miss Viola Watts McBride, daughter of Mr. Redmond W. McBride.

SAN FRANCISCO

Fay-Mein—On July 7, Mr. Charles William Fay, junior, son of Mr. and Mrs. Charles William Fay, and Miss Dorothy Williams Mein, daughter of Mr. and Mrs. William Wallace Mein.

Gibson-Moore—On July 1, Dr. Arthur Collis Gibson and Mrs. Houghton Moore, daughter of Mr. and Mrs. Joseph G. Hooper.

VIENNA, AUSTRIA

Bingen-Zschaul-Burke—In April, Baron Hugo Bingen-Zschaul and Miss Jan F. Burke, daughter of Mr. John F. Burke, of Buffalo, New York.

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V O G U E

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AUTUMN SHOPPING—FABRICS
DESIGNS FOR DRESSMAKING

Cover design by A. E. Marty



SEPTEMBER 1, 1932

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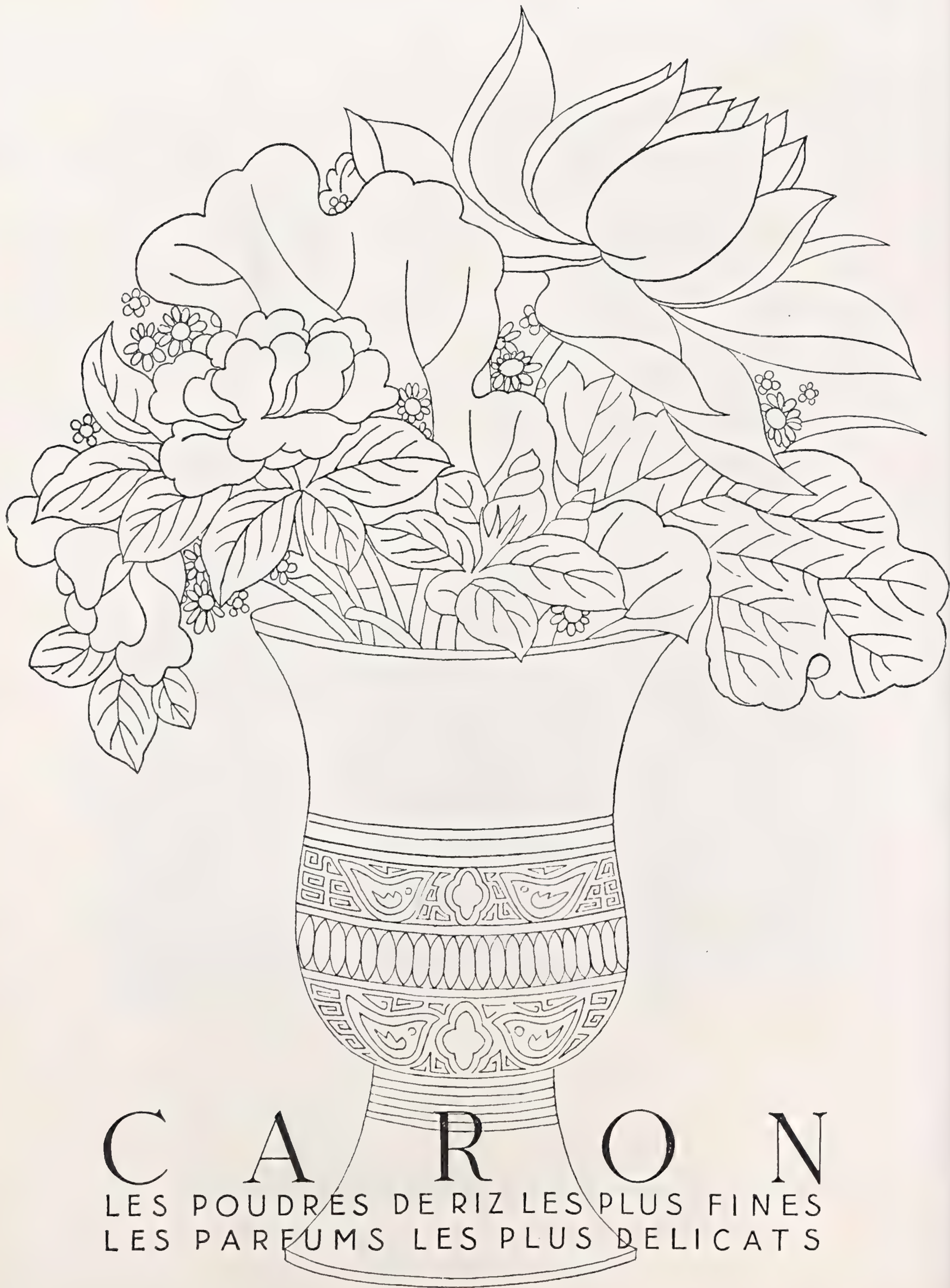
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THERE ARE THREE VOGUES
AMERICAN, FRENCH, AND BRITISH
Edna Woolman Chase, Editor-in-Chief

Carmel Snow—Editor of American Vogue
Michel de Brunhoff—Editor of French Vogue
Alison Settle—Editor of British Vogue



C A R O N

LES POUDRES DE RIZ LES PLUS FINES
LES PARFUMS LES PLUS DELICATS

VOGUE'S

eye view of the mode

FOR those who like to think how funny people are, here are eight misconceptions that most women have:
 That marabou is the very height of come-hither
 That \$1.98 is a very considerable saving over \$2
 That purple is specially designed for old ladies
 That hair parted in the middle suggests a madonna
 That French silk stockings are better than American
 That, in leaving a big party early, it is only polite to go up to your hostess to say good-bye
 That aristocrats always have good table-manners
 That artificial eyelashes will fall off into the soup.

Here are Don Loris and Donna Margaret Riccio, who spent their honeymoon on Capri and dressed like twins. There is more about them and Capri on page 84.

The sketch by Erickson on page 49 brings up a point long on our minds—what to call the type of dress depicted. America's own beloved fashion, worn most of the day, it's neither sports dress, spectator sports dress, street dress, nor afternoon dress. What, then, is it?



This is Mrs. Patrick Hill, once Miss Ginny Carpenter (daughter of John Alden Carpenter, the composer), and the wedding-dress she made with her own hands. Like Mrs. Walter Rosen and Lady Lavery, she is famous for being ornamental in an unusual way and likes to make her own magic. For other experimenters, we present the fabrics and designs on pages 58 to 61 and 79 to 82.

The photograph below shows those all-important individuals, the Buyers, watching one of the important American collections—that shown at the opening of the new house of Jo Copeland, Inc. Hawk-eyed and intent, they look on, and their selection moulds the coming mode.



INTERNATIONAL NEWS PHOTOS



HOYNINGEN-HUENÉ, PARIS

The Vicomtesse Charles de Noailles

A sort of double exposure of the Vicomtesse Charles de Noailles, posing before Christian Bérard's portrait of her and her daughter. The Vicomtesse here wears her hair in flat ringlets, held by four jewelled clips to match those on the crisp organdie guimpe of her black crêpe dress from Mainbocher

HOW TO PICK WINNERS

THERE is a word in usage in horsy circles—"conformation." You hear it flying around wherever horses are being bought or sold. For the right conformation in a horse, buyers will pay thousands upon thousands of dollars, while a horse whose conformation is kinda peculiar is called a dog and very likely fed to the hounds.

We venture to suggest that there is such a thing as conformation in clothes, too. But, while the rules for a horse's figure remain the same, season after season, the rules for a smart dress alter constantly. Horsy gentlemen only have to memorize the rules once, smart ladies have to learn them fresh every autumn and every spring season.

Vogue, going everywhere and knowing everything, knows what are the points that characterize this season's yearlings, the new clothes. Vogue is giving them to you here. Memorize them. Just as the horse dealer approaches the animal he is about to buy—with a sharp eye out for good or bad points—so you should approach your autumn wardrobe warily, cannily, demanding the right conformation. Thus you will not be stuck with a dog. This is the year to put your money on winners, and only on winners.

- What about daytime clothes? They'll have a sort of smart uniformity. There is no virtue in the peculiar or slightly fantastic this year. There will be any number of trim little woollen dresses, made very much alike, and of trim little silk dresses. But the catch, the magic that makes them chic, lies in the—

- Materials. Materials are everything in fashion, this season. They matter more than any other thing about the clothes. Wonderful woollens with extraordinary, crisp, interesting surfaces, crinkly crêpes that are crinklier and more corrugated and smarter than anything you ever saw, for dresses. Soft, deep duvetine-ish materials and mossy, crinkly ones for coats. Broadcloth, resurrected from the past and now fashion's own darling, with a sort of dull shimmer that is exciting every one who sees it. For evening, the most beautiful velvet, Bianchini's "Matvelva," will appear; it looks a little like Lyons velvet, but is light and pliable and

has a remarkable dull surface like velveteen which is terribly smart. Also, for the evening, you will see something that will knock your eyes out—Coudurier's "Bagheera," a kind of velvet that doesn't look like velvet at all, but has a mossy, luscious surface, quite thin. In black, it is the blackest black you ever saw.

- Another thing that will make your chic: neck-lines! Higher and higher and higher, till they practically approach the tonsils. Everything has been done to bring the top edge of the dress way up above the collar-bones to the base of the neck. Scarfs assist this trend; dresses are cut straight from shoulder to shoulder; and it amounts to a sin against high fashion to show the skin below your collar-bones.

- The waist-line is also mounting rapidly; it now reposes on your ribs, just below the bosom.

- Still another important point is sleeves. They are doing the most curious things with the part of your dress that covers your arms. In the first place, Lanvin's famous leg-o'-mutton sleeve has had a terrific influence on all the clothes; you will see traces of it all over. Then there are sectional full sleeves, melon-above-elbow sleeves, and other bright ideas. The one thing that is definitely out is the plain, common, or garden straight full-length sleeve. There has to be something funny about sleeves. The three-quarters length sleeve can not be beat for chic; some are straight, and some puff into a cuff midway between the elbow and the wrist.

- As for coats: they will be laden down with furs. The way you ought to look in



- You could wear this little black Persian lamb cape (above, left) on a coat, on a suit, or on the dress you see it with here—a nice black-and-grey wool one. For all around usefulness and real chic, what can compare with one of these capes? Notice, too, how high the neck is; Gervais

- To achieve that choked look at the throat, the blue fox fur on the coat at the top crosses under the chin and edges the cape sleeves. A wine-red wool, Forstmann's "Tolona," makes this; from Altman

- A devastating coat if ever there was one—this green wool model with a cape of mink. You can turn the cape around so it opens down the back. The fabric is Forstmann's "Velfina"; Saks-Fifth Avenue



- At the left—a black-and-white striped jacket topping a black wool skirt; from Altman
- Above—the eternally good black-and-white in a crinkled crêpe dress; Saks-Fifth Avenue
- All-black looks new in this satin-topped wool dress, above, with a wool jacket; Bendel

- A black broadcloth dress, a white broadcloth jacket laden with silver fox—here at the immediate right is one of the new dining ensembles; Sada Sacks
- At the far right—a white evening gown of rough, blistered Bianchini crêpe Agnès; a wrap of sable-dyed kolinsky; Bendel

your coat is top-heavy and bulky around the chest and shoulders and slim to the point of emaciation at the hips and from there down. Probably the newest way to get this top-heavy look is through capes, either little silly ones that barely round the shoulders or serious honest-to-goodness capes that come down around the waist somewhere. These are made of fur. Fur sleeves are another new feature for you to Oh and Ah at. Designers point them at the elbow, they make melon-shaped sleeves of fur, and they make cape sleeves of the cloth of the coat that are edged with fur.

- The furs will be practically all kinds. The flat ones will be represented by a large delegation of mink, sable-dyed kolinsky, seal, beaver, nutria, and some

mole for our bright young people to wear. At the same time, cohorts of fox will throng society—quantities of divine silver foxes costing, this year, a song, and black, red, and cross foxes beside.

- And then you will want to know about suits. The three-quarters length suit is one for you to talk about, since there really hasn't been a three-quarters length suit-coat since the salad days of Irene Castle. They will put furs on suits, too, mostly flat furs. And an immensely practical kind of suit will be the woollen dress with a fur-trimmed jacket (*Nota bene*: you can wear the dress under your coat later on).

- Then the tailored suits will be well in evidence in these hard-working days before us, notably plain skirts with striped

jackets, and plaid suits, and sports suits with bright blouses in orange or red.

- This rather brings us to the subject of colour, which we will dispose of in a few well-chosen phrases. First and foremost, black, for everything. All-black is fantastically chic, but some people will probably insist on a softening white collar anyway. As for coat colours, as well as black, there is brown (a new ebony-brown shade being particularly smart), a yellowy green, and dark red.

- For dresses, we once more repeat, black. Then black with white. Then red, from light strawberry-red to a deep purplish red. A new bronze-green. A very yellow-green. Yellow-gold. Dull blue with a peacock cast is smart, far smarter than bright blues, and far more flattering.

- Right—two exponents of high necks and big sleeves. The black crêpe is trimmed with white linen and crochet; Jay-Thorpe
- The other black crêpe has an Ascot scarf; Saks-Fifth Avenue

- Below—two exponents of plaid chic. Three-piece suit in green, blue, brown; Peck and Peck
- The chic dress is of red-and-black wool and goes perfectly under a fur coat; Jay-Thorpe



• For evening, once more and yet again, black. After that come a range of deep, magnificent, winy shades like purple, wine-red in all the better vintages, dark blues, et al. These are made beautiful by the aforementioned all-important materials that they are used in—you need only see a dull velvet in wine-red or a black Bagheera, to see how beautiful. If you want white, the smartest is the chalk-white, heavy, terribly rough crêpe. White satin—nay, nay, unless you combine it with dull crêpe.

• As for evening styles, they are terribly interesting. Because they are so simple. Beginning with the cocktail, restaurant, theatre, semi-demi sort of dress that is really an evolution from the afternoon dress of the past, we find a collection of dresses with high necks, (Continued on page 96)

- Above is a brown suit of Meyer's smooth wool, "Léda," with a Persian lamb yoke; Saks-Fifth Avenue
- Right, centre, is a three-quarters suit—beige wool, beaver trimmed, red wool blouse; Jay-Thorpe
- Another three-quarters suit in black tweed, with a tweed and mesh wool dress; from Altman



SAKS-FIFTH AVENUE

HORST

H.R.H., THE ERMINE

worn by Kay Francis

After three and a half years of Hollywood success, Miss Kay Francis returns triumphantly to her native New York—posing for us here in two of the most luscious evening wraps of the year and trying to decide which is the lovelier—coat or cape. Both are of ermine, for ermine is the First Fur of the evening. On the opposite page, she wears the coat—very long, right down to the ground in back, but slightly shorter in front. Its snowy ermine is contrasted with a high-waisted top and three-quarters sleeves of sable. The wide revers will close into a flat, collarless front—giving that new, high, simple neck-line

Or shall it be a cape of ermine—an opera cape with all its romantic grandeur? It must be worn, of course, with great swank to be successful—as Miss Kay Francis wears it here. There is a dashing, flaunting swing to this one, and it balances perfectly with the new fulness of skirt in the evening silhouette. The rows of ermine are handled with superb skill throughout the wrap—lying in reverse at the shoulders to give the impression of greater width there. Its high, collarless neck-line is simply finished with a small ermine bow. The furniture and decorations on this and the opposite page are from Jones and Erwin



HORST

SAKS-FIFTH AVENUE

EDUCATION À LA CARTE

A wide choice of courses

WHEN the very young heroine of G. B. Stern's *The Rueful Mating* was sent away to boarding-school, she went to a convent, largely because the word "convent" brought to her father's mind a "vision of nuns with calm faces, not unlike his mother's, bending serenely over their needlework; and around their flaring skirts a group of little pupils, neat and contented, also sewing with tiny womanly stitches." As a matter of fact, it was not at all like that, and his daughter fitted into convent life very badly indeed.

Probably, you will go at it a little differently, now that you are going to choose a school for Nancy. You know, of course, that there is a wide variety in schools—schools that really believe in study, where the scholars work hard for their marks; schools that specialize in fitting the pupils for college; schools that assume that home making will be the ultimate career; schools from which the scholars acquire their culture painlessly, by means of sightseeing expeditions, theatres, and concerts; schools where gardening is included in the curriculum (and very useful it is likely to prove, in this garden-club age); schools where dramatics are more important than algebra; and schools where hockey exceeds Latin. But, after all, haven't you a composite mental picture of a boarding-school, into which all of them fit in a hazy, general way?

As a matter of fact, schools are growing more specialized, more different from one another, every day. The school that your neighbour's daughter went to so successfully, last season, may not be at all the school for Nancy. To be sure, there may be several different schools that will serve equally well, and then again, there may be just one that is exactly right. It is your job as a parent to find out.

One thing schools have in common—the best of them, that is. They are strict, and they are simple. One might almost say, the stricter and simpler, the smarter. Simple rooms, simple food, simple uniforms. And simple amusements, which do not include boys, except on such rare occasions as to be practically negligible. A sort of British nursery atmosphere pervades over the majority of boarding-school halls of distinction, and, curiously enough, the stronger this atmosphere is, the more smartly sophisticated are the young ladies who emerge finally from its influence.

But, beyond this, there is a slightly different flavour and emphasis in practically every school in all this land, and Nancy is at an age to absorb whatever she is exposed to. Choosing a school for her is more vital than choosing a hat—important though we believe the latter to be. It requires a little home study. It is certainly not a matter to be settled, as so many head-mistresses would like, on the day

that Nancy is born, by a telegram enrolling her in her mother's Alma Mater. (After all, Nancy might take after her father.)

It all depends, really, on what Nancy is and what you want her to be. Do you want her to learn a lot, in the good old-fashioned sense of reading, writing, and arithmetic, with a little Latin thrown in? Then, there are plenty of schools for you—but not every school, and not all in the same spirit. Some still believe in a thorough general education as a basis for whatever comes after; others believe in preparing their pupils for some one of the many careers into which most of the feminine youth of to-day takes a dip soon after graduation.

Or perhaps you care more about the friends Nancy will make? This is important, and an attitude not to be sniffed at. But look carefully, in this case. Fashions in schools change, and the one that had the smartest names year before last (if that is what you want) may have a less impressive roll this season.

If Nancy needs building up in health, and it's athletics that interest you, here again is a wide choice. There are those schools that are frankly horsey—very smart schools, where riding and hunting pervade the entire atmosphere, some of them in charming Southern settings. There are other schools where hockey and basket-ball absorb most of the enthusiasm, still others where tennis, golf, and swimming take the lead.

Or perhaps you want her to learn to be less shy, or to be held back in her too precocious social ambitions? (We hope you aren't interested chiefly in getting a little rest from Nancy, after a summer of boys littering the porch, and arguments about late hours, and continuous raids on the ice-box. Though even that is understandable.) Whatever you want for Nancy, there is a school that will accomplish it, if you will take the time and the trouble to discover it.

We can't choose it for you—but we, too, have our mental picture of the Perfect School. It's a place of modern, airy buildings and teachers with background of charm, as well as scholastic degrees. A place where a reasonable amount of necessary learning is taught thoroughly and intelligently. Where sports that will be assets in after-school days are encouraged—tennis and golf and swimming, rather than basket-ball and hockey. Where well-placed voices and perfect manners are regarded as tremendously important. Where studies that contribute to good taste and wide interests are preferred to pedagogy. Where the pupils learn to dress for dinner every night, freshly, neatly, and appropriately (and not in every school, alas, is this the case). A place, in fact, where Nancy may spend as many years as you like and emerge—a scholar and a lady.



BENDEL • MRS. FRANKLIN, INC.

The fabric of the suit is feather tweed; of the blouse, white ribbed wool. It's of the sports type, buttoning up to the neck, and the colour is utterly divine

The plainest dress in the world—smart because of the material, Chanel jersey, the loose sleeves, the square, fat metal buttons, and the new, strange, mustardy shade

Indian summer fashions

If you found, this summer, that the canotier was the hat you liked best, the most thoroughly satisfactory and most dashing hat to wear, then have one in velvet to start off the autumn. Marie Belair made the black velvet one at the right, "No. 148," and stitched it to give a casual look. The bow, perched at the left-back corner of the crown gives this hat a new slant. Jay-Thorpe has this model

Practically half the hats are of velvet, this year—but it's a new dull, dull velvet, in luscious, glowing shades. Just such a new mat velvet is the one appropriated by Louise Bourbon for the canotier at the far right, "Ecolière," in beautiful geranium-red. She dents the crown, gives a curve to the brim, and twists strips of white angora and velvet together about the crown; Franklin Simon



BRIMS AND BOWS



And now we introduce—at the left—the autumn shepherdess hat, shallow in front and deep at the back, to keep the hat firmly in place. The brim folded across the back of the head gives a bandeau effect, starting the hat on its forward pitch, and it's specially chic worn with the white fur bow. It is Marie-Christiane's black felt hat, "100," with feather-ribbon trimming, black and ciré on one side, green on the other; Hattie Carnegie

At the far left is another version of the shepherdess hat, stripped of flowers and modified into one of the most smartly wearable hats for autumn. Marie-Alphonsine did this one, "895," putting a black felt crown above a black taupé brim. Wing-like points at the back add a spirited note, and the angle at which this hat is worn is cockier than ever. You will find this hat with its peasant suggestion at Jay-Thorpe



Peasant or tradesfolk hat shapes are among the excitements this year. The two at the left give you some idea of how amusing they may be. Inspired by a Louis XI, page-boy's cap is the one at the extreme left—J. Suzanne Talbot's invention called "Le Page." It's a black felt stove-pipe crown, with the top sunk in, bound around the edge with braided black felt strips. It is from Bonwit Teller

All you who know your France will recognize in the hat at the left the funny little "calotte de juge" worn by French judges and lawyers. It is Mado's "L'Avocate," and it goes to show that the milliners have dug up all sorts of new style sources this year. Made of black velvet, the bulging crown is set into a tight, wide head-band. The ribbon is white gros-grain. This is from Bonwit Teller

PEASANT ORIGINS

Trimming planked square in front is the newest place for trimming to be. Sometimes, it's over the right eye; sometimes, over the left; and often, right in the middle of the forehead. Agnès gives a black felt canotier a very new look by catching up the brim over the eye with a chou of the ruby-red velvet ribbon that encircles the crown. She uses the same red velvet, very narrow, to bind the edge of the brim. "Gai Matin" is at Bendel's

For those who love the Breton and hate to let it go, Jean Patou makes a delightful model with the brim rolled angelically off the face and held back with a motif of feather-ribbon—striped brilliant orange and green—over the right eye. A nice mat velvet in tobacco-brown is used for this hat, and take note of the feather-ribbon trimming—it is one of the hits of the season. This is "3939," and you will find it at Best





BRUEHL-BORGES PHOTO—CONDÉ NAST PROCESS

GIFTS TO LOVE, HONOUR, and POLISH in silverware, china, and glass

Here is a group of wedding presents that any bride will love to-day, to-morrow, and forever after. First, there is flat silver, the most useful gift of all, in the new Coronet design of Rogers, Lunt and Bowlen. The distinguished coffee set from R. Wallace is of Colonial type.

The silver covered vegetable dish and service plate, replicas of rare old English pieces, are in the Lamerie design, from The Watson Company. The candlesticks from The Gorham Company are a triumph of chic at a price. The hand-carved crystal bowl (Syrie Maugham) is a gleam of lovely colour, and the screen from Yamanaka is a bibelot of beauty



At the ends of this modern table, two gifts, rare pieces of damask and brocade imported by Dalva Brothers, lend splashes of salmon and blue. The gravy-boat (opposite page) is in the beautiful St. George pattern; Reed and Barton.

In the centre, the newest Wedgwood plate, with a modern design of laurel and leaves, from Pitt Petri, is surrounded by charming modern glasses from Mrs. Ehrich Company, and gay little lacquer coffee-cups, each in a different design, from Yamanaka. The silver salt and pepper-pots from Rogers, Lunt and Bowlen are irrefutable proofs of the fact that a small gift may be as charming as a large one

The three-branched candelabrum in the foreground is a beautiful example of a Sheraton type. It is from The Gorham Company, as is the charming fluted silver dish that will serve such a variety of uses. The silver tea-service—something that every bride covets—is in a handsome Early American design from Rogers, Lunt and Bowlen.

A well-chosen gift is the silver pitcher, and this one is in the same St. George pattern as the gravy-boat on the opposite page and also from Reed and Barton. The cherry coloured crystal bowl has two vases to match it, with showers of delicate crystal drops that add to their charm; from Gaza

BROADCLOTH in the EVENING



BERGDORF GOODMAN



JAY-THORPE

On this page, you can see what is going to happen after five o'clock, this winter—in theatres and restaurants and at cocktail parties. For all the smart world will wear these new broadcloth suits, neither formal nor informal, and self-sufficient, because they have their own jackets

The suit up above is the newest feminine version of the dinner-jacket, made of black broadcloth, like a man's, but softened enchantingly by wide revers and very deep cuffs of ribbed white velvet. It's a perfect theatre suit, worn either with or without a chic little black hat

Another example of the newly formal suit, at the left, has the almost-ankle length that is right for this type, and its full-sleeved jacket, with a silver fox collar, slips off to reveal a vivid red blouse in one of the new rough crêpes. Again, black broadcloth is the material



MADAME ET LA JEUNE FILLE • BONWIT TELLER • BONWIT TELLER

BLACK FIRST FOR DINNER

This crêpe roma dinner-dress scores four times. Once, because it's black. Twice, because it has the new, high front décolletage. Three times, because it chooses dull white satin flowers as a trimming. Last, because it's cut with graceful cape-like sleeves

She might be a Gibson girl of the 'Nineties, yet she couldn't be smarter, for her dress is made of dull crinkled black satin, with black velvet used for the sash and the tiered sleeves, and an alluring silhouette—wide at the shoulders and pulled towards the back

Here is a dress you can wear three eyenings out of seven without being bored. For it manages to be chic and charming, without being spectacular. Dull black crêpe is the fabric, and there are flattering cape sleeves and a girdle made out of round linked rhinestones



Bright frocks to go under dark coats



THE WAY TO BEGIN

a new wardrobe

START with a coat, of course, for on that hang all the laws of well-planned chic. Have it black, this year, and then put a crinkled crêpe dress underneath it. Have several, and choose them carefully, for they will be worn more than anything else in your whole wardrobe, right through the winter

- You'll want a red dress in just the shade of the one at the far left on the opposite page, under your fur coat. Its tomato cast is very new, and so is the separate collar tied in back. You can turn it around, if you like. From Best
- Bright, light strawberry-red is another delectable shade with black. It is especially good in heavy crinkled crêpe, with faggoting forming a V neck and trimming the sleeves. The belt knots in front, crosses in back, and forms a bow again in front. From Jay-Thorpe
- Have one dress with a wide-at-the-top silhouette—like the one third from the left. Nothing is smarter—except the material that makes it, one of the new terribly crinkly crêpes. The dress has a double, flounced collar that becomes a U-shaped cape in back, and big flat silver buttons are the only trimming. This is from Milgrim

- The dress at the right on the opposite page can go to luncheon or tea, because of the formality in the soft collar and the loose sleeves. It would be just as chic with a brown coat as with a black one. From Saks-Fifth Avenue

- And now for the black coat. Vionnet thought of broad-shouldered dresses when she designed the one of suède wool at the extreme left on this page. Moleskin edges it and forms cuffs on the sleeves. From Bergdorf Goodman
- Schiaparelli chose a long-haired tweed for the second black coat. The separate bib collar makes it engagingly young. The wide belt is of the tweed, with a flat silver buckle to fasten it trimly in place. From Bergdorf Goodman

FROM AMERICAN LOOMS

THE big news, this autumn, is the return of smooth wools—the smoothest wools in the world. Velvety, deep-pile duvetine fabrics and sleek, sophisticated broadcloths—they will be seen in the newest coats and suits, looking very beautiful with the long-haired furs we're going in for. These broadcloths are something special to watch—not only by day, but by night as well—but you'll hear more of that later. While most of these velvety surfaced wools are plain, now and then one will have a rib or an indistinct pattern in its weave, such as the warm red ribbed Forstmann one, No. 6, shown on the opposite page.

- And speaking of ribs—as every one is these days—, we urge you to think not only of the ribs of your anatomy, but of the ribs of fabrics, as well. Many of the newest wools—coat, suit, or dress wools—exhibit them. Vertical ribs, diagonal ribs, ribs in all widths—so wide apart that they look like corduroy ridges, so close together that they give a gabardine effect.

- You won't see any of the exaggerated loopy, nubbly, bouclé surfaces that cropped up last year. But you will see finer granular, mossy surfaces. They may be plain crêpey surfaces, or they may have an indefinite pattern in the weave, such as a broken basket or checked effect.

- Something else very new to watch for is the cashmere and angora influence in coat and dress wools—a delicate hairy surface as soft as down that gives wool a delicious feeling. Beautiful fabrics of this type are made by Juilliard.

- Monotone wools outnumber all others, but, occasionally, you will run across a two-colour or three-colour diagonal or mixture that looks like a tweed. Perhaps, a black-and-grey striped wool jacket above a plain black skirt! Plaid wools are excellent in dress weights or in tweeds for the country. Nor are tweeds relegated to the country, this year. The three-quarters length swagger coats are bringing tweeds back to town, and nothing could be more urban than black tweed.

- The dress wools get lighter and thinner and more interesting than ever. Many of the very sheer ones have a lovely granular surface, very mossy and very supple, such as Botany's poinsettia-red one, No. 7, on page 60. But a plain sheer wool isn't as interesting as a wool with an indistinct check or a shadowy stripe basket-weave or a vertical stripe in it. These tiny, fine ribs (ribs again!) have an altogether 1932 look. There will be lacy wools, too—looking like nothing so much as hand-knit sweaters. Sometimes lacy and plain weaves are combined—as in the American Woollen's green "Sofeena," with a block pattern—No. 4 on page 60. Novelties, of course, crop up—small checks, such as Marshall Field's check, No. 8 on page 60; plaids, two-colour stripes; or chevron weaves. And flannel—especially novelty woven flannel in a small check or plaid—will be a fashion in sports clothes up North now and later at Palm Beach.

- All signs point to a black year. Black will sweep the country. And very dramatic it will be, too, because of the new colours linked with it. Suppose you (Continued on page 96)

Descriptions of fabrics

on pages 59, 60, and 61

On the opposite page, you see:

1. Celanese "Ribsheel"; Altman
2. A crinkly crêpe made of DuPont rayon and wool, "Great Bahama"; from McCutcheon
3. Duplan's sheer silk "Crêpe Riffain"; rib weave; McCutcheon
4. Forstmann's "Zarra," a pebbly coat wool; Lord and Taylor
5. Cheney's "Shadobar"—a sheer dress crêpe; Lord and Taylor
6. Forstmann's "Tolona," a velvety wool; diagonal rib; McCutcheon
7. Stehli's novelty silk
8. Forstmann's "Valkeen," a granular semi-sheer dress wool; Stern
9. Forstmann's "Korska"; Altman
10. Howlett and Hockmeyer's fine corduroy, "Victoroy"; Wanamaker

On page 60, the fabrics include:

1. This crinkly crêpe combines DuPont rayon and wool; from McCutcheon
2. Butterfield's cotton that looks like wool, "Dovelin"
3. L. & E. Stirn's velvet of Acele yarn, "Lakme"; Lord and Taylor
4. American Woollen's "Sofeena," a lacy block weave wool; Altman
5. Blumenthal's plaid velvet; Lord and Taylor
6. American Woollen's sports coating with rabbit-hair surface, "Bagrah," a Brionara wool; Altman
7. Botany's sheer wool; from Lord and Taylor
8. Marshall Field's checked semi-sheer feather wool, "Plumette"
9. Stehli's diagonal sheer wool

The fabrics on page 61 include:

10. Marshall Field's "Beaurita," a dull-surfaced satin
11. Duplan's satin of Viscose yarn, "Satin Amoureuse"; Altman
12. D. I. & C. H. Stern's crinkly crêpe of DuPont rayon and cotton, "Permanent Crépon"; McCutcheon
13. Mallinson's "Ripple Satin"; from McCreery
14. Stehli's canton crêpe in new Spanish gold shade
15. Duplan's "Crêpe Shikari" with nubbly weave; McCutcheon
16. Openhym's "Shirredvel"
17. William Skinner and Sons' triple sheer crêpe; Wanamaker







12

13

14

17

15

16

THESE FABRICS ARE DESCRIBED
IN THE PRECEEDING ARTICLE



1. Satin crêpe, "25,533"; Coudurier, Fructus, Descher
2. Quilted crêpe, "25,559"; Coudurier, Fructus, Descher
3. Ducharne's "27,506" has chevron stripes on moiré
4. Transversal stripes in crépon; from Bianchini-Férier
5. Ducharne's "Crêpe Bichere," in silk and wool
6. A new version of Bianchini-Férier's tailored flamenga
7. "Velours granité," a new Bianchini-Férier velvet
8. A rich brocaded lamé, "43,014"; Bianchini-Férier

FRENCH FABRICATIONS

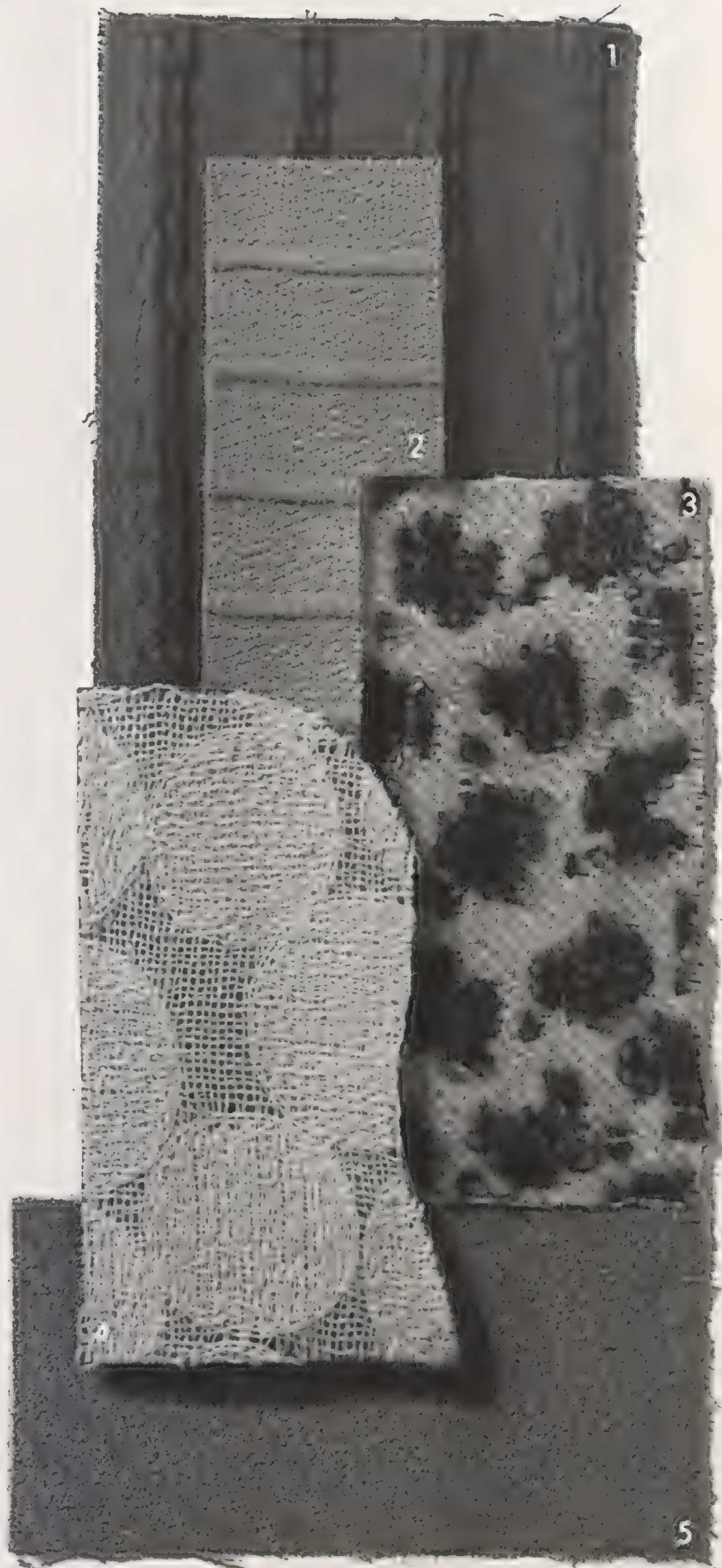
For a new season

TO know what a woollen was all about, these last few seasons, you had to touch it. Variation has been of a subtlety to defy description and fool the eye—altogether a question of texture and weave. But the new woollens, this autumn, are so obviously different from any that we have been accustomed to that you can recognize them at first glance.

Don't picture yourself walking around in zebra stripes or tartan plaids, however. The new woollens are decorative, but they are in solid colours, usually black, at that, or, if not black, then a very sober and sombre shade. They are new and striking and distinguished, because they have patterns woven in relief—sometimes in ribs, chiefly in straight or wavy lines, and in scrolls.

The great majority of winter woollens, this year, are ribbed. Not with the flat corduroy ribs that we had last year, but with a rib that projects. Some ribs are like thick ridges, others are like tucks, and a great quantity are like cords. Some are a quarter-of-an-inch thick and look as though the fabric had been pinched up and stitched. These ridge-like ribs are widely spaced—the thickest almost an inch apart, others an eighth to a half-inch apart. Sometimes, it looks as though the material had been folded into tucks and sewed down, but all these stitched effects are, actually, part of the weave. The newest run vertically, which helps to give you that long-drawn-out silhouette. Meyer and Rodier show many versions of ridged and tucked ribs, two of which are illustrated on this page.

Outstanding tuck-ribs are the most exciting fabric phenomenon, but the great majority of ribs look like cords. Here, again, it's all in the weave, though it looks as though the cord had been sewed on. These cord-ribs are of all dimensions, some as thick as soutache braid, some like a heavy strand of wool, some like very fine string. The very fine ribs are woven close together, giving an almost solid-surface effect. The heavier of these resemble rep—except that the ribs (Continued on page 90)



1. Meyer is making wools with heavy ribs, like tucks.
2. Rodier's "Nervella" is a wool with rib-tucks.
3. Two weaves are opposed on this heavy Meyer wool, "4,555," suggesting an indefinite flower design.
4. Rodier's "Les Pastilles Kashamoussa" is a sheer, pliable wool, patterned with magnified woven dots.
5. A wool-finished silk from Coudurier, Fructus et Descher, "25,553," has a narrow diagonal motif.



MADAME SCHIAPARELLI



MADAME BONNARDEL

HOYNINGEN-HUENÉ, PARIS

THE WHITE BALL IN PARIS

Seven young bachelors gave this brilliant party, and all the most beautiful women in Paris were there. Strictly in the old Grand Tradition, it was a triumphant revival of the art of receiving royalty and outstanding personages. In the Grand Tradition, too, were the gowns and magnificent jewels

All the dresses were white, and one saw diamonds worn in the hair again, and fluffy white feather boas. Some were made of ostrich, and others, like the one worn by Madame Schiaparelli, were of white coq feathers. (Hattie Carnegie has this and the peau d'ange jersey dress worn with it)

Many of the coiffures were lacquered silvery-white and sculptured into Grecian ringlets by Antoine, like Madame Bonnardel's, left. Madame Lelong wore diamond stars in her hair, and the Vicomtesse de Noailles a spray of diamond leaves, reminiscent of days of a more formal elegance



LADY ABDY

HOYNINGEN-HUENÉ, PARIS

Lady Abdy's costume was completed by a diadem and ruche of white osprey—lovely, feathery accents to her glimmering white costume. You will find more about this glamorous party, given at the old Sporting Club in Paris, in the article on the following page, and a sketch of the young hosts, all in their twenties, appears on page 67

A party with seven bachelor hosts

PARISIAN COCKTAIL

PROBABLY nobody ever really liked the stately, stuffy dinners that were once upon a time fashionable. Probably those long, magnificent, heavily laden tables, with pretty young marquises seated beside pompous old gentlemen and dukes in their twenties beside dowagers in their seventies, bored the guests thoroughly, except that they didn't know they were bored, because they had never seen how amusing, how gay and fresh and unlike a hothouse entertaining could be.

Paris has said good-bye to all that. Paris has given its marching orders to the whole formal, elaborate scheme of things that was first introduced by that dull monarch, Louis Philippe, and reverted in spirit rather to the witty and charming life of the Louis', when kings took part in masquerades and artists were petted and adored. To-day, in Paris, a party is a success if Bérard the painter and Daisy Fellowes are both there.

All of Paris went to the Picasso *vernissage*, which was held at night—Surréaliste poets and Conservator of the Louvre; ministers, musicians, society, the Couture. Never has there been such a mingling of the intellectual Right and the intellectual Left. The Comtesse de Cossé Brissac made her way serenely through the crowd, lovely in Paquin's sapphire-blue velvet coat, with bolero waistcoat effect and ermine collar and cuffs—all in the Directoire tradition. Madame Sert, wife of the mural painter, wore

Elégantés and intelligentsia mixed

Lanvin's fox cape, with a black-and-white striped *organza* dress—a very effective combination.

The small, charming rooms of the Pierre Colle Galerie were packed one summer afternoon for the Christian Bérard show. The Vicomtesse de Noailles, in one of the new red velvet turbans, stood beside her portrait, done in the artist's deliciously high-keyed tones and shown in the photograph on page 42. Madame Lelong was there, of course, with a silver fox twisted around her shoulders into the semblance of a cape. Parisians have learned how to wear silver fox, great quantities of it, in the most alluring ways. Looking down upon the house at the Paderewski concert, one Saturday afternoon, one was conscious of white hats, of red velvet turbans, and of silver fox. Maria Guy was the first to give us the delectable white piqué hats; from Talbot come many of the smart white canotiers; Agnès has given us the caressing red velvet turban.

With the capricious Paris weather, you'll see, on the same occasion, one woman in black cloth and silver fox, or in the Paquin fox-bordered suit; another in a black-and-white polka-dotted print, with a huge black or white straw hat. More than ever before, this is a black-and-white year. The weather was perfect on the day of the Grand Prix, and brought out all the big hats—which women adore, but which they hesitate to wear on uncertain days in town. Many of these big hats (most of them from Reboux) were of (Continued on page 92)



Dining at the Cercle Interallié, one night recently, were the Hon. Mrs. Reginald Fellowes, the Marquise de Lambertye and the Comtesse de Cossé Brissac

At Elsa Maxwell's birthday party, at the Ambassadeurs: Princesse Jean-Louis de Faucigny-Lucinge, in black and red; Madame Pierre Champin; Madame Lelong



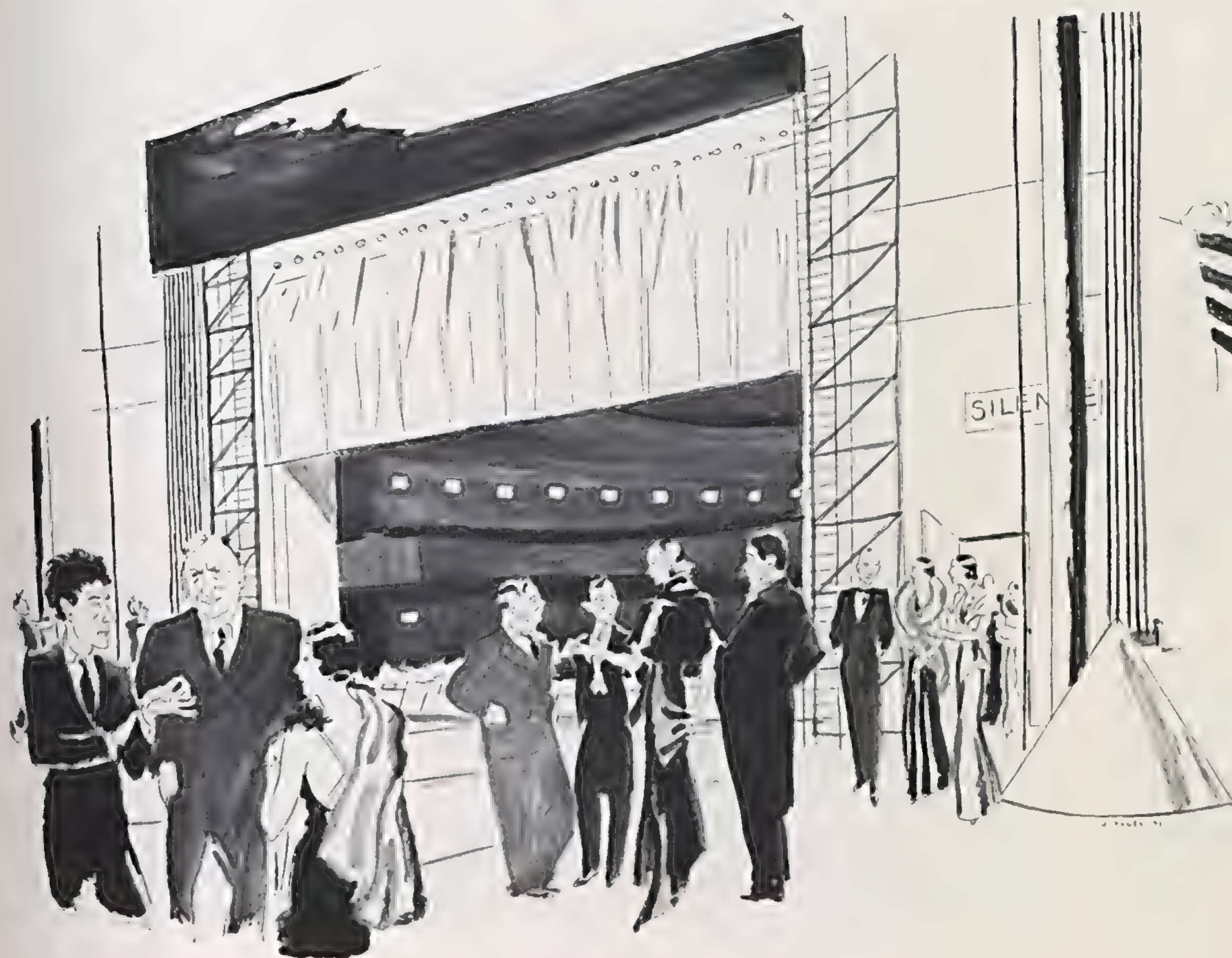


A perfect setting for a dinner-party is Monsieur de Beistequi's modern penthouse apartment overlooking Paris

The hosts at the White Ball: Prince Charles d'Arenberg, Baron Roland de L'Espée, Vicomte de La Béraudière, Comte Guy de Gabriac, Comte de Saint-Genys, Comte Armand de La Rochefoucauld, Comte Guy de Pomereu



Guests at one of Monsieur Patou's popular cocktail parties were Baronne d'Almeida in a Patou ensemble, the Vicomtesse de Contades, and the Comtesse d'Assaro



Madame Marcel Rochas looked very chic in the spectator sports clothes that she wore to the tennis matches—events in which Paris took great interest

Sketched back-stage at the Ballets Russes: Cocteau, Derain, Comtesse J. de Polignac, Bérard, Markewitch, Lady Abdy, Auric, Kochno, Mrs. Fellowes, Mme. Auric

THE NEW CROP OF DÉBUTANTES



MISS ALEXANDRA BACON



MISS FLORA GARVAN

• Alex Bacon, as the daughter of Congressman and Mrs. Robert Low Bacon, divides her time between New York and Washington, where her very interesting mother entertains with great distinction in their beautiful house. Flora Garvan, the daughter of Mr. and Mrs. Francis P. Garvan, had the most spectacular début of the season

• The débutantes of the coming season are definitely people—not just little girls of unformed character. The photograph below shows three of them

• Sybil Jay—a great beauty—is the daughter of Mr. and Mrs. De Lancey Kane Jay and a granddaughter of Mr. and Mrs. Edwin D. Morgan—the grand seigniors of Long Island. Her début, during the summer, was a distinguished old-fashioned party at their famous place, "Wheatly"

• Mary Weld is Mr. and Mrs. Philip B. Weld's daughter—the oldest of several fascinating daughters

• "Bobby" Iselin is the daughter of Mr. and Mrs. Oliver Iselin. Mr. and Mrs. Winthrop Aldrich plan to give a party for her and Louise Auchincloss at the River Club during Christmas week



MISS SYBIL JAY • MISS MARY E. WELD • MISS BEATRICE ISELIN

HORST



MISS NANCY NICHOLAS

HORST



MISS HELEN WHITNEY BOURNE

- Six more future hostesses who will have a hand in shaping our social life of the next decade. Nancy Nicholas, the first, is the daughter of Mr. and Mrs. Harry I. Nicholas, a member of that famous fox-hunting family, herself an excellent horsewoman
- Whitney Bourne, already famous for her personality, is the daughter of Mrs. Harvey Dow Gibson and Mr. George Bourne
- Elizabeth Shallcross, daughter of Mr. and Mrs. Cecil F. Shallcross, completes the top trio



FRISSELL

MISS ELIZABETH SHALLCROSS



MISS KATHARINE GARDNER

MISS JESSIE LEONARD

HORST



FRISSELL

MISS FRANCESCA G. LIVERMORE

- Kitty Gardner's parents, Mr. and Mrs. George Peabody Gardner, junior, of Boston, live in the interesting old house that belonged to her aunt, the famous Mrs. Jack Gardner. Jessie Leonard is the daughter of Mr. and Mrs. Charles R. Leonard. Francesca Livermore is Mr. and Mrs. Philip W. Livermore's daughter



MISS POLLY POTTS • MISS PATSY RATHBORNE • MISS FRANCES BREWSTER • MISS MARY RUMSEY



MISS LOUISE AUCHINCLOSS

HORST

MORE DÉBUTANTES

- Four on the brink of a strenuous job—that of being a débutante. The first, Polly Potts, should make a success of it, because of the example set by her mother, Mrs. Rockhill Brevoort Potts, as head of that smart shop, Yvonne Ganne. Patsy Rathborne, Mrs. J. Cornelius Rathborne's daughter, has as assets copper hair and a famous polo-playing brother. Frances Brewster is the daughter of Mr. and Mrs. George S. Brewster, who have a lovely house at Oyster Bay. Mary Rumsey's mother, Mrs. Charles Cary Rumsey, gave an amusing "sandwich party" as her daughter's début
- Louise Auchincloss, the daughter of Mr. and Mrs. Gordon Auchincloss, had one of the smartest coming-out parties of the season in her mother's country house at Locust Valley

HILL-TOPPERS OF WESTCHESTER

As seen by her

ALWAYS, it seems amazing that places, as well as plays, novels, foods, people, and clothes pass through cycles of popularity, often so brief that it must leave them dazed and breathless. Further back than I can remember, in the then young days of our fathers and mothers, buggies and phaetons, behind high-stepping hackneys or runabouts drawn by trotters with flowing manes, rushed through dusty lanes to and from the Westchester Country Club. Society in willow plumes and dust ruffles was there in full ceremonial of Edwardian gaiety. At the stations in the evening, high carriages drove up laden with little girls in white dresses and Roman sashes with coach-dogs named Dolly and Monarch running along underneath. There was a really distinguished group, numbering Captain Richard Peters (who is still somehow as young as ever), and the various leaders active in the Westchester Polo Association. They hunted in Millbrook, spent long week-ends (then referred to as "over Sunday") in Mount Kisco, Scarsdale, White Plains, Bedford Hills, or Pleasantville. They built big, solid country estates, farmed, bred cattle, and showed horses. They also made lovely gardens and dashed off to Saratoga for a fortnight's whirl in August.

Suddenly, disloyalty and disruption were abroad in the land. It was the covered-wagon era for Westchester. Entire families (in the days when families were families) packed up and moved across the Sound. Strings of polo ponies and favourite hunters went to pastures new, taking with them to Meadow Brook the name of the Westchester Polo Association, its flavour entirely unchanged by the transition.

And now there seem to be signs of another turn of the wheel, and many dissenting voices are singing the praises of the simpler, easier, less highly organized life that is to be lived on the hills of Bedford and Mount Kisco, where no one is sensationally grand, or sensationally smart, or sensationally famous, at least to the naked eye, and Officer O'Day still officiates at every wedding, auction, or dance in local history, and every one knows "Ike" the motor-cycle cop. Where chauffeurs let no upstart get into the aristocratic line that forms in a certain place by the station platform when the trains come in, and the inhabitants run their tennis tournaments in a casual fashion, moving from one private court to another.

It's a heavenly sort of English county life—a region where home life is home life, and hospitality something more than a hollow sound. Like patriarchs, these first settlers, the original landowners came—the Cowdins, the Leonards, the Arthur Butlers with their little kingdom of eight or nine hundred acres and two lakes, the Iselins,



FRISSELL

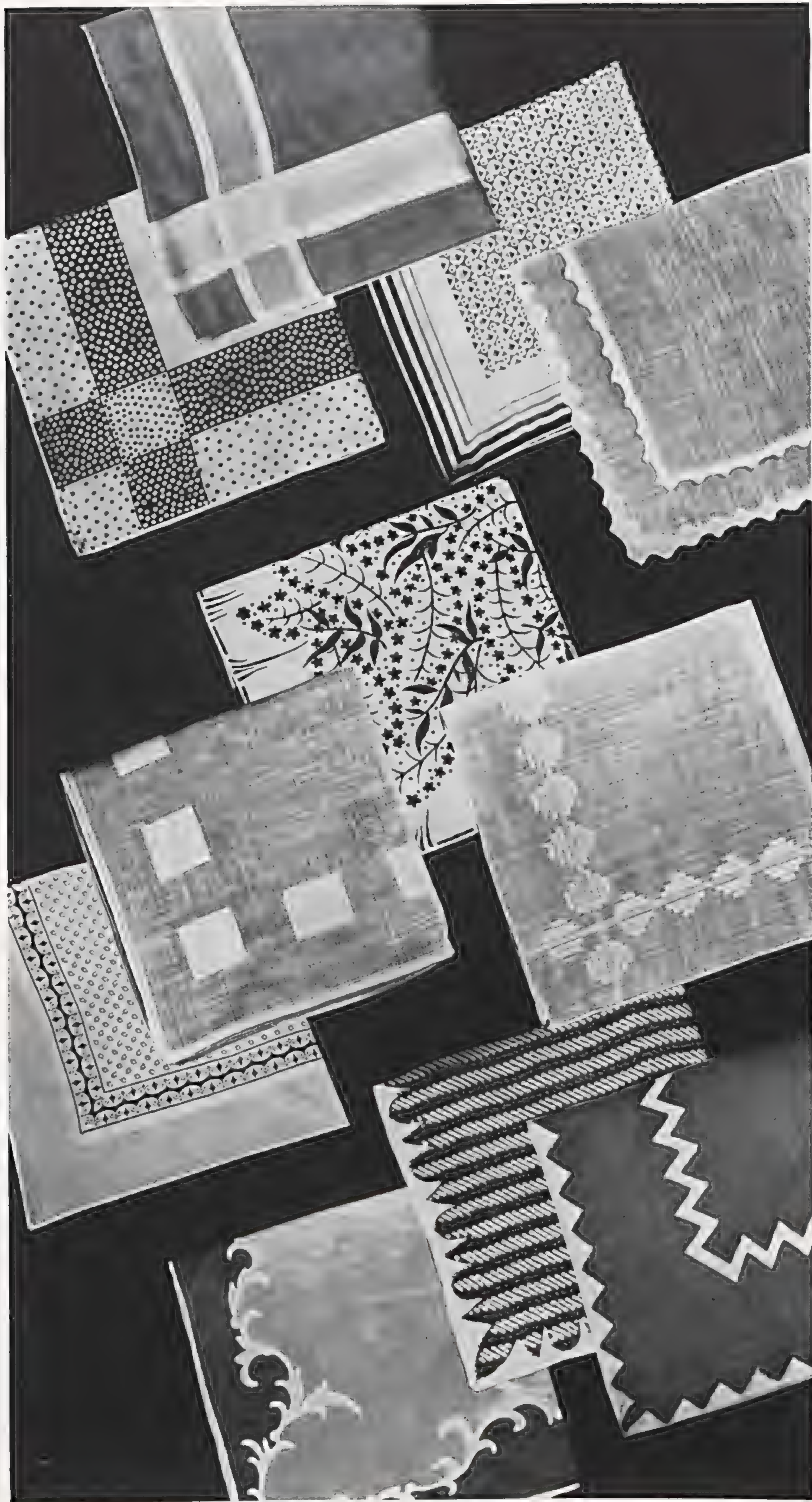
MISS MARGARET MILBANK

the Baldwins—"Hill-Toppers" the villagers called them—came and built their great houses, put their roots in the ground, brought up their children, and now throw open their doors and tennis-courts and swimming pools to the young married crowd. So open and kindly is their hospitality, so neighbourly is the life that has sprung up, that no one wants to congregate at hectic country clubs—the club exists only as a place to keep one's golf sticks.

Much pleasanter by far it is to drift over to the Hammonds's place or the Murray Dodges's or to sit around at "Wampus," the Magees's place, gazing out over the long sweep of lawn to the lake, or batting out a little tennis at the Robert Brewsters's, driving up to their lovely old French château through an almost endless tree-arched avenue and having your mind distracted by the lovely vistas opening before your eyes. Or over to the Baldwins's, where the twins gathered the crowd for so many years, and, where Saturday and Sunday nights, the famous music-room in the lovely Italian house is crowded with music-lovers—perhaps listening to one of the four great musicals of the Bedford Music Association, which are events more anticipated than balls.

Or, perhaps, you will drop in at the Potters's or the C. Morton Whitman place in Katonah, or the Iselin place, the house pure Early American, the atmosphere a perfect cross-section of British rural life—so English that, when Dorothy Iselin married three years ago, it seemed part of the true picture for the bride and groom to drive back from the church in a coach and four.

Later came the younger married crowd, building their smaller, but equally charming houses. Just beyond the Bedford stables, you turn up a steep hill, and there, standing back a bit from the dirt road (Continued on page 98)



Prepare for the blows of next winter

- Top row: Confetti-dots are sprinkled over Bloch Frères' handkerchief at the far left—a black-and-white linen one; Altman
- Just a white border on a plain ground, but always smart. Samuels et Cie handkerchief; Franklin Simon
- Foulard designs are new—observe this navy, medium-blue, and white handkerchief from Bloch Frères; from Saks-Fifth Avenue
- A loose saw-edged border is delightful on this Bloch Frères white linen handkerchief finished with point Turc; Saks-Fifth Avenue

- Centre row: At the extreme left is a handkerchief with a foulard design—a Samuels et Cie chiffon model in blue and black; McCutcheon
- Squares of drawn threads are the effective motif on this white handkerchief; Samuels et Cie; McCutcheon
- An old-fashioned floral design brings back the charm of nineteenth-century handkerchiefs to this Bloch Frères one; from Altman
- A border of disks, cut by lines, forms a drawn-thread pattern on this white linen handkerchief from Samuels et Cie; McCutcheon

- Lower row: The handkerchief at the extreme left is in two tones of green, with a motif in white and a rolled hem. This is a Bloch Frères model from Best
- A woollen or tweed design is a new invention in 1932 handkerchiefs, such as the design on this brown-and-white linen Bloch Frères handkerchief with a double white border encrusted with point Turc; Wanamaker
- This navy-blue handkerchief of printed linen has a white border and white design in the centre; Bloch Frères model; Wanamaker

Vogue's portfolio of

SMART ECONOMIES



STEICHEN

THE models shown on this and the following four pages have been especially selected by Vogue for three definite reasons—because they are new and charming in design; because they are of excellent material and workmanship; and because they represent sound values. They may be purchased in New York shops and in other shops throughout the country. If you can not find the models in your local shops, write to Vogue, 420 Lexington Avenue, New York, for the address of a shop in your vicinity where this merchandise may be found, stating which model you desire to purchase.

Here is a suit that is an investment in chic. It is made of one of the new soft woollens, with a Persian lamb scarf collar on the finger-tip length jacket—black fur on black or brown fur on colours. The frock has leg o' mutton sleeves, the new high neck-line, and inserts of white silk peau d'ange; \$65. The chairs are from Jones and Erwin



STEICHEN

You'll want a swagger suit this autumn

A jacket, a skirt, and a swagger-length top-coat with a flattering collar of polare wolf make a costume so versatile that it's almost a wardrobe. Of an English type of woollen, in two tones of soft, medium-light blue, or in other woollen shades; silk lined; \$65

Here is another swagger suit—this time, a coat and skirt of a herringbone tweed in new autumn colours. The coat has well-cut sleeves and a red fox collar. Perfect for football games and runabout wear. The quality of fur and fabric makes it a good buy at \$65



STEICHEN

Look at the sleeve when you buy a suit

A jacket and a dress make the smartest suit, this season. Some of the chic of this one lies in the trim high neck-line and snug high waist; some in the garnet-red of the soft wool; a great deal in the mole-skin front of the short jacket; in other colours; \$29.50

Another really distinguished costume at a really moderate price. Made of a new Juillard rabbit's hair wool, it has an Ascot scarf of velvet (which rivals fur in chic), shoulder-cap sleeves on the frock, and a hip-length jacket. In various colours; \$39.50



The crinkly crêpes are the smartest

We chose this dress because of its new fabric—crinkle crêpe; its new trimming—flat white caracal; and its broad-shouldered yoke. In various colours; \$16.50

Made of silk Ruffspun, with a stitched shoulder yoke giving breadth, black galiak pockets, and buttons straight up the front. In various new colours; \$29.50

A dress with five new points—a high neck-line; a pleated white satin bib; three-quarters sleeves; a wrapped skirt; rough crêpe fabric. In various colours; \$29.50

A perfect first frock—new in its fabric, a rough wool crêpe; new in its wrapped line; and chic in its soft leather belt and unusual buttons; autumn colours; \$39.50



Shoulders have a special interest

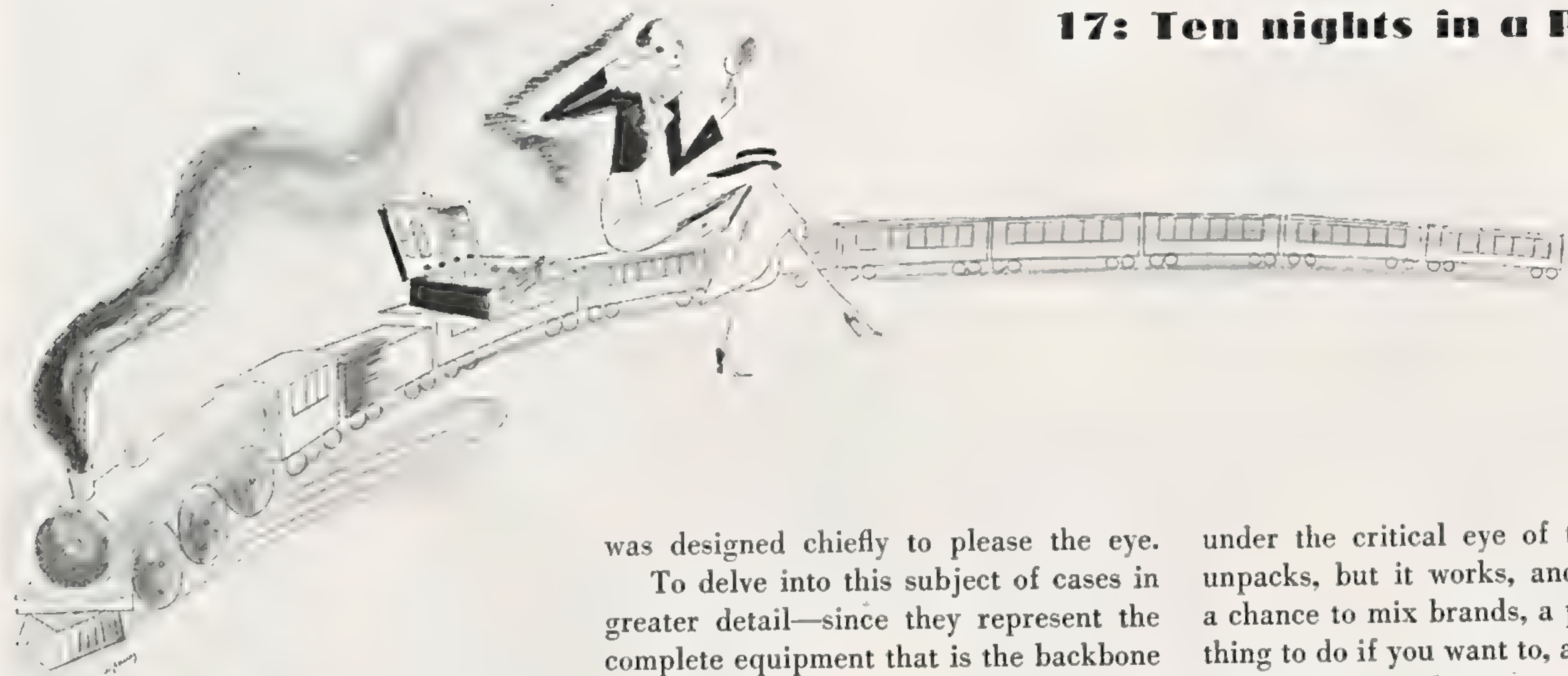
A new version of the becoming surplice line, in a silk crepon dress, beautifully cut, with chiffon inserts in the bodice and steel clips. In various colours; \$29.50

Here is the new silhouette—broad of shoulder, deep of armhole, with a slim shaft below. Of crinkly crepon, with galiak epaulets. In black and autumn colours; \$39.50

A fan of starched white lace makes this silk crepon dress formal enough for luncheon or tea, though you might wear it anywhere. In various colours; \$29.50

The GOSPELS OF BEAUTY

17: Ten nights in a Pullman



LISTEN to a single cross-section of conversation between feminine travellers, and, after the love and kisses and how-are-yous, you will hear the inevitable phrase, "Let me go some place and get organized. I'm a wreck!" For nothing seems to prove more disrupting to feminine appearances than travel; more especially, travel by train; most especially, travel when it's hot. And this in spite of the fact that a certain moment of drama awaits us at the end of every voyage. Our audience is there before us. We descend from the train or plane or steamer—momentarily the cynosure of all eyes. Yet, nine times out of ten, we walk into our big scene looking our very worst.

The woman who manages to leave a cross-continent train with a hand-box quality of chic should have a crown placed gently on her brow. Not the young thing, who looks equally charming with or without a smudge on her left cheek, but the woman who, whatever her years, carries a *soignée* quality through any vicissitude of travel. It can be done, but how?

Here, more than in any other beauty instance, half the battle lies in the equipment you take with you. Not that there isn't enough of it to be had, for certainly every kind of beauty case that bright minds could conceive has already been invented, from one the size of a small trunk, especially designed for the new Duesenberg sedan, to an airplane kit that weighs only fifteen and a half ounces and holds a little of everything you need, including your toothbrush. The trick is to make sure which one meets your own requirements best, and not find yourself stranded with a lovely little piece that

was designed chiefly to please the eye.

To delve into this subject of cases in greater detail—since they represent the complete equipment that is the backbone of this whole matter—, a good many women depend on the jars and bottles of their fitted suitcases to hold the beauty sources that will see them through their travels. And this is excellent if they are really good containers; if the metal or enamel caps to the bottles have little glass stoppers inside; if the tops of the jars screw or clamp on beyond fear of popping off; if everything is firmly fitted.

One distinct advantage of these fitted cases is that you have a smart and beautiful ensemble of all your travelling accessories that transform even a hotel dressing-table into something pretty grand. There is the story of one famous beauty whose car on the train *Bleu* was set afire en route from Paris to Cannes, and the things she took with her as she scrambled out the window were her jewel-box, her sable coat, and the case with her beauty things.

Next in line to the fitted suitcases are the travelling cases made by the beauty specialists themselves, all fitted to the brim, and with an uncanny compactness, with beauty and make-up preparations. Probably the best place to buy these is in the salons, where you can pick and choose what you want to go in them.

Then, there are the kits to go inside your luggage, less smart than the travelling cases (which, incidentally, seem to last practically forever), but less expensive and no less comprehensive. Every good manufacturer makes these, and you can buy them at practically any price you want to pay. Or, if you are one who prefers to compose your own travelling ensemble, you can buy a good, firm make-up box, line it with cotton wool, and put in your own tubes and bottles. This may not look quite so smart

under the critical eye of the maid who unpacks, but it works, and it gives you a chance to mix brands, a perfectly good thing to do if you want to, all specialists' raised hands to the contrary. Apropos of this, one wise specialist has in her salon excellent *moire* cases, rubber lined and slide fastened, filled with empty jars and bottles. These are filled with anything you want, and if you have a yen for some other make of a particular preparation, you can have a bottle or jar left empty and fill it with that. The thing not to do about all this is to stick odd bottles and jars in the corners of your suitcase, trusting to luck that they will arrive intact. They won't. Even if they did, you never have all you need.

If you have a complete beauty case or kit, there is nothing better to put in it than an exact replica of the preparations that you use (or should use) at your dressing-table at home, plus a few things that would ordinarily repose on the bathroom shelves. Then, sitting up at ease on fresh pillows, in your train compartment, you can give (Continued on page 103)





S3590

6112

S3589

6114

TO DINE OR DANCE IN



Designs for Practical dressmaking

ENSEMBLE No. S3590—Nothing is newer or more exciting than broadcloth for dinner-clothes. This smart example includes a broadcloth one-piece dress with a yoke of crinkled crêpe and a jacket of broadcloth, which you may wear open if you like. The fur band is optional. Designed for sizes 32 to 42

EVENING ENSEMBLE No. 6112—You can't do better than choose an evening dress of heavy crinkled crêpe this winter, in white or a dark rich winy tone. And this is a chic design—a dress with a surplice blouse closing, one end of which is drawn through a buckle. It has a contrasting jacket. Designed for sizes 34 to 46

BACK VIEWS ARE SHOWN ON PAGE 88

EVENING FROCK No. S3589—When three colours all appear in one evening dress—the result is devastating. Here, two colours of semi-sheer crêpe top a third colour, and the dress achieves thereby a very Empire effect. Graduated panels cut in one with the blouse hang free in back. Designed for sizes 32 to 40

CAPE No. 6114—For a change from your usual evening jacket—do try a cape, a longish, very romantic, opera cape, such as this. It is of light-weight broadcloth, circular in cut, and may be worn this length or long in back and above the knee in front. The collar is shaped. Designed for sizes small, medium, and large

FROCK No. 6101—Criss-cross fronts and a belt from the back are noteworthy in this thin wool dress; three-quarters sleeves. Designed for sizes 12 to 20; 30 to 38

ENSEMBLE No. 6108—In two views below, you see a dress of plain and striped jersey and its accompanying plain jacket. Designed for sizes 14 to 20; 32 to 38



6095

6088

6089

FROCK No. 6095—Notice especially the stomacher on this dull crêpe dress, then look at the very clever tucked sleeves. Designed for sizes 14 to 20; 32 to 38

FROCK No. 6088—A draped satin collar-yoke tops this afternoon dress of dull crêpe, which may be the length shown or longer. Designed for sizes 32 to 42

ENSEMBLE No. 6108—The short collarless jacket of the ensemble at the left is of plain jersey and has slashed openings. Designed for sizes 14 to 20; 32 to 38

FROCK No. 6089—A lace yoke exaggerates shoulder width on this dull satin dress with elbow puff sleeves and princesse lines. Designed for sizes 32 to 44

BACK VIEWS FOR BOTH PAGES ARE SHOWN ON PAGE 88

Good beginnings for a smart and practical autumn wardrobe



6110

6109

6111

FROCK No. 6110—This delightful yoke might be light above a dark dress or dark above a light one. Do use a pebble crêpe. Designed for sizes 32 to 42

FROCK No. 6109—On this dull crêpe dress, a collar knots at the neck and falls open to show contrasting facing. Designed for sizes 14 to 20; 32 to 38

FROCK 6111—The seams of this semi-sheer crêpe dress are faggoted; the skirt is in wrapped effect. Epaulet shoulders. It is designed for sizes 34 to 46

FROCK No. 6102—A crinkly crêpe blouse section crosses and continues into a belt on this dress. Or it may have a plastron front. Designed for sizes 32 to 42

FROCK No. 6105—The tiniest of cape collars tops this two-piece dress of thin wool, which is an "Easy-to-Make" model. Designed for sizes 12 to 20 or 30 to 38

FROCK No. S3588—Broad shoulders are managed by tucks, and a scarf is included with this dress of smooth woollen. It is designed for sizes 32 to 42

DESIGNS FOR PRACTICAL DRESSMAKING



6102

6105

S3588



COAT No. 6113—Smartly restrained as to flare is this princesse coat of velours-like woollen. A detachable collar for fur is provided. Designed for sizes 32 to 42

COAT No. 6103—Ribs on the wool of this coat are terribly smart. The fur collar and shoulder capes, which are optional, are also noteworthy. Designed for sizes 32 to 44

COAT No. S3586—Of that new velvety woollen, this coat may be collarless with wide lapels or have a bib collar buttoning up high. Designed for sizes 32 to 40

THE BACK VIEWS ARE SHOWN ON PAGE 88

JACKET No. 6097 SKIRT No. 6099—You may have a narrow shawl collar or wide Directoire lapels on this suit of soft wool and fur. Designed for sizes 14 to 42; skirt, 26 to 38

JACKET No. 6098 SKIRT No. 6100—A fur-bordered cape tops the jacket of this velvet suit. The skirt has two narrow gores at each side. Designed for sizes 14 to 40; skirt, 26 to 38

COAT No. 6106 FROCK No. 6105—This fur fabric coat may be as short as you see here or three-quarters length. The dress is also shown on page 81. Designed for sizes 14 to 42

COAT No. 6107 SKIRT No. 6080—This slightly fitted swagger coat of broadcloth is provided with a capelet and a scarf. Wrapped-back skirt. Designed for coat sizes 14 to 40; skirt, 26 to 38

Designs for practical dressmaking

Patterns may be purchased from any shop selling Vogue patterns, or by mail, postage prepaid, from Vogue Pattern Service, Greenwich, Connecticut; 1196 The Merchandise Mart, Chicago, Illinois; or 523 Mission Street, San Francisco, California; in Canada, 70 Bond Street, Toronto, Ontario. Prices of patterns are given on page 103

THIS HALF-FACE BEAUTY TEST CONVINCED THE SCIENTISTS . . . IT SHOULD CONVINCE YOU

612 women, under observation of 15 leading dermatologists, use usual beauty methods on one side of their faces . . . Woodbury's Facial Soap on other side . . . for 30 days.

By DR. ()
(Nationally known dermatologist)

"The ethics of my profession forbid publication of my name. But I can tell women these actual facts:—

"For 30 days a group of women under my observation cleansed one side of their faces with their usual methods . . . soaps, creams, lotions—whatever they liked . . . The other side of their faces they washed every day with Woodbury's Facial Soap.

"At the end of 30 days, the contrast on those faces was startling! Not only through the microscope or magnifying glass, but to the naked eye. The cheek which had been washed with Woodbury's was clear, bright, firm. Smooth and fine as silk. Glowing with life. The other cheek was sallow, dingy, coarse-pored, in comparison.

"The results of that experiment convinced me, as they would any scientist. If I were a woman I couldn't ask for better *proof* of what to use to keep my skin nice, or to make it clearer and finer.

"Any woman, seeing the right and left sides of my patients' faces after the 30-day nation-wide Half-face Test, would quickly forget that old myth you hear so often . . . 'I can't use soap on my face' . . . and quickly abandon the idea that one must

pay a fabulous price for beauty aids."

. . .

Your skin needs creams, too. But first of all, it needs zestful cleansing with Woodbury's for the extra tonic effect it has on the skin glands, pores, circulation.

Woodbury's is not just a soap. It is a scientific beauty treatment in cake form. Numerous foreign countries, including many remote spots in the Orient, are combed to procure its costly ingredients. The fine, rare oils in Woodbury's are not to be found in mere toilet soaps.

Would you like to see YOUR complexion clear and fine in 30 days . . . perhaps less? Fresh, firm, velvety soft? Would you like to correct dry skin, oily skin, blackheads, coarse pores, pimples?

Then try Woodbury's Facial Soap as the directions advise. Make the Half-face Test yourself, if you wish . . . but 612 women have already done it for you. Profit by their experience and begin at once to use Woodbury's on your skin. At all drug stores and toilet goods counters (25¢). Or mail coupon for generous sample.



NOT JUST A SOAP . . . A SCIENTIFIC
BEAUTY TREATMENT IN CAKE FORM
Tune in on Woodbury's Friday evenings 9:30 P.M., E.D.S.T.
Leon Belasco and his orchestra. WABC and Columbia Network.



Von Horn

© 1932, John H. Woodbury, Inc.

USE THIS COUPON FOR PERSONAL BEAUTY ADVICE

John H. Woodbury, Inc., 1021 Alfred Street, Cincinnati, Ohio
In Canada, John H. Woodbury, Ltd., Perth, Ontario

I would like advice on my skin condition as checked, also week-end kit containing generous samples of Woodbury's Facial Soap, Woodbury's Cold Cream, Facial Cream, and Facial Powder. Also copy of "Index to Loveliness." For this I enclose 10¢.

Oily Skin ☐ Coarse Pores ☐ Blackheads ☐ Flabby Skin ☐
Dry Skin ☐ Wrinkles ☐ Sallow Skin ☐ Pimples ☐

For generous sample of one of Woodbury's Three Famous Shampoos, enclose 10 cents additional and indicate type of scalp.

Normal Scalp ☐ Dry Scalp ☐ Oily Scalp ☐

Name _____ Street _____

City _____ State _____



ITALIAN GIRO



THE Princess de Braganza, striding across the Square at Capri, is the spirit of the island. White sweater, white flannel slacks, white barefoot sandals—the Capri kind, with a single strap cutting sharp across the base of the toes—, a brown crocodile belt, a slender brown walking-stick, her head thrown back, her fair hair swinging

in her neck. All girls who plan to go to Capri should let their hair grow Greta Garbo-Lady Abdy. Anything too pruned in the way of a coiffure looks like arrested development in that isle.

Capri is tumultuous. The rocks along the shore plunge deep into the sea. The winds play ball from peak to peak. The "Quisisana," a great whitewashed hotel sprawled across the saddle of the island, flings barbaric jazz notes far out into the night. The cries and calls of the native lads echo until dawn. Brides and grooms tumble down the toboggan slopes of the Augustan Walk, landing at the Piccola Marina, where they bathe and sun upon the rocks until, at five, the shore flares up in an incandescence of heat and light. They drive up in leisurely *carrozzas* to the tiny Tiberius Bar, on the Square, to catch the first batch of the fresh, hot sponge-cake that the most aristocratic and impoverished old lady on the island sends in every day.

All the life of the island surges into the Piazza at the apéritif hour; fresh-faced English girls in flannel pyjamas; nice Englishmen in boating jackets, with their colours; Germans, crowds of them, in funny checked suits, the checks decidedly on the skew-gee at the seams, with trousers which, if half an inch shorter, would qualify them for the stage. A younger son of the former Kaiser, for all the world, in face and physique, like his English great-aunt, appears, but nobody gives him a glance. (What is a mere relic of Royalty in this island? seems to be the idea.) He wears a khaki coloured rain-coat which flops in

the breeze and a diminutive sailor hat to match. There is a world-weary, utterly disillusioned look in his eyes, and he sits alone on the terrace overlooking the sea.

The burly papas and mamas of the island walk up and down the Square, the children frolicking behind. The young men and the young girls are all out in force, playing a game in which the sexes keep to their own sides. Soldiers—a dozen different species of them—proud, gorgeous creatures, strut around. The *bersaglieri*, with the feather dusters on their hats, are the handsomest; but there is less glory and more real style to the Fascist militia: olive-green uniforms, black shirts, black puttees, black leather gauntlets, and black fezzes with the tassels dangling over their eyes. The scene is sprinkled with the mammoth, limber Capri hats. Don Loris and Donna Margaret Riccio, who have spent two months of their honeymoon on Capri, dress like twins, in Capri trousers and shirts. (You can see a photograph of them on page 41.)

A great hooting of horns, and half-a-dozen autos, crammed full of the Royal house- (Continued on page 101)



QUESTIONABLE BREATH



can't be cured by
**QUESTIONABLE
MOUTHWASHES**

**Use LISTERINE . . . it has a 50 year record
of positive results**

You probably realize that halitosis (unpleasant breath) is the unforgivable social fault, and take precautions against it.

But are you taking the right precaution? Are you sure the mouth wash you use can cure halitosis? How do you know that it possesses any deodorant effect whatever? What evidence have you that you are not throwing your money away on questionable mouth washes with little or no deodorant power? There are hundreds on the market.

For your own sake

When you want to be sure that your breath is

sweet, wholesome, and agreeable, use Listerine—and Listerine only. It is the quickest of deodorants, the swiftest of antiseptics.

Its deodorant effect is a matter of scientific record with physicians, surgeons, and nurses. Because of its remarkable deodorant properties, Listerine has been specified in the treatment of suppurating wounds for the past 50 years.

Sweetens breath instantly

Clinical tests now show that Listerine, used as a mouth wash, instantly overcomes odors that ordinary antiseptics cannot hide in 12 hours.

A second series of tests against the onion odor revealed even more startling superiority. While Listerine overcame the odor almost immediately, the other mouth wash advertised as being effective in dilutions of three to one, could not hide the onion odor in 24 hours.

When you buy a mouth wash, in the hope of keeping your mouth clean and fresh, and your breath sweet and agreeable, don't gamble with solutions without reputation or record of performance.

Ask for Listerine . . . the antiseptic mouth wash you can depend upon. Lambert Pharmacal Company, St. Louis, Missouri.

instantly ends HALITOSIS (bad breath)

Age Lines, Faded Skin?

try Secret Now disclosed by
Martha Matilda Harper

Smooths Out Many
Lines and Wrinkles.
Revitalizes and Enlivens
the Skin



Martha Matilda Harper's
Famous Rotary Facial
Movement. Full Directions
Given in Booklet Sent on
Request



Harper Method Brings Youthful Loveliness and Charm

If age-lines or faded skin have persisted in spite of elaborate treatments, it is because your present methods have failed to overcome certain conditions due to impairment of the natural vitality of the skin.

Others who long sought youthful charm in vain have been surprised to achieve a smooth, fresh, clean skin and a new velvety softness when Harper Method health principle treatments were employed.

Harper Method Preparations May Now Be Used at Home

Patrons of the 500 famous Harper Method Salons have been astonished at the new loveliness achieved by a single treatment. Yet these health principle treatments, which accomplish so much, cost no more than the ordinary kind. Try a Harper Method treatment today. See local telephone directory for nearest salon.

Send for Week's Home Treatment and Miss Harper's Valuable Book

Mail coupon today for week's home beauty-youth treatment. See how quickly your skin is smoothed, softened and freshened, when revitalized by this health principle method.



FREE

Valuable 48-page book "The Harper Method Way to Youth and Charm," and Miss Harper's personal advice on any questions you may ask. Send today.

MARTHA MATILDA HARPER, Desk 148-T.
1233 E. Main St., Rochester, N. Y.

☐ Send me week's home beauty treatment designed especially for those with persistent age-lines and faded skin. (Harper Method Tissue Cream, Cleansing Cream and Skin Tonic and Freshener.) Also include valuable booklet and salon directory. I enclose 25 cents for packing and postage—or

☐ Send booklet and salon directory FREE.

Name

Address



G. W. HARTING

This charming dressing-table is in the Laurencin bedroom of Mrs. H. Ben Smith, decorated by Joseph Mullen. Painted mirror executed by Jessie Leach Rector

ON HER DRESSING-TABLE

A NEW star has risen on the cosmetic horizon in the form of a superior lipstick that has been introduced by Dorothy Gray. For not only is this a new lipstick, but it presents a whole school of lipstick thought that provides good, sound advice on that eternal question of harmonizing your rouges with your skin.

When you buy one of these lipsticks and find that it is a particularly good colour and seems to have a special affinity for your own particular face, that doesn't mean that it is just a lucky accident, nor is it due alone to the fact that it is an excellently blended rouge. If you are a lady who likes to know the facts behind things, the success of this particular lipstick is the result of intensive work on a great number of skins over a prolonged period of time. It is based on two facts—that all shades of rouge fall into three primary classifications—red with yellow, pure red, and red with blue; and that almost every skin type that exists falls into one of eight categories. Therefore, take your eight skin types, blend rouges ranging from the yellow-reds through the pure reds to the blue-reds, and you have a range of lipsticks that will include at least one excellent shade for every colouring under the sun—sometimes two. It is one of those theories that not only looks well on paper—it works! To make the whole thing more compact and complete, the Dorothy Gray cheek rouges now go by the same names as the lipsticks throughout the series, so there is no mixing you up on that score. These new lipsticks go on smoothly, and, once on, they never change colour and will come off with soap and water.

When Ambrosia first presented a liquid emollient cream, ladies who possessed skins of habitual dryness

claimed it as their own and have been using it ever since. Now, the same cream is out in a new bottle, the newness lying in the fact that it contains exactly twice as much as the old bottle did, but at the same pleasingly moderate price. This is a remarkably penetrating cream and, right now, when skins are dried and weather-beaten, is a good time to use it. Put it on elbows and hands, too—it solves practically any dry skin problem. You can buy Ambrosia cream in drug and department shops all over the country.

The "Orchis" perfume and powder, with their lovely, summer-gardenish scent, won such immediate popularity after their debut last year that Yardley has been inspired to supplement them with four additional preparations. There are a delightful dusting powder with a velour puff in the effective yellowed-silver package that characterizes the extract; a rouge compact, which not only may be had in several excellent shades, but which may have refills, too; a sachet powder for lingerie and handkerchiefs; and a new de luxe bottle of the "Orchis" extract. Any secret passion you may have for preparations with but a single fragrance is sure to be brought to light with such a complete ensemble of preparations as this awaiting you.

E. Frederics, Inc., creators of the Vita Tonic permanent wave that gives such nice, soft waves to your head, are energetic workers on behalf of healthier hair in general. Their latest offering is a scientific vaporizer, used in conjunction with Vita Tonic scalp treatment and shampoo, which is to be had at most of the salons where Frederic waves are featured. Healthful, ultra-violet rays cast a halo on your head (Continued on page 98)

GUERLAIN



DARCY

The unbroken seal of our bottle is your only guarantee that the perfume is Guerlain's own.

GUERLAIN
parfumeur
paris.



Study of Miss Robbie Miller by Forbath and Rejane

A way of their own

THE HATS of Fall 1932 have, as never before, a way of their own. The lines of their crowns, the forward sweep of their brims, definitely identify them. Witness: FAIRFAX, pictured above. It boasts, among other things, a hand-draped crown, a detail of first importance in the present vogue. It also has achieved that most difficult feat, universal becomingness. Of exquisite light-weight Stetson felt, it is only one of many comely Stetson styles sold in the better shops throughout the country.

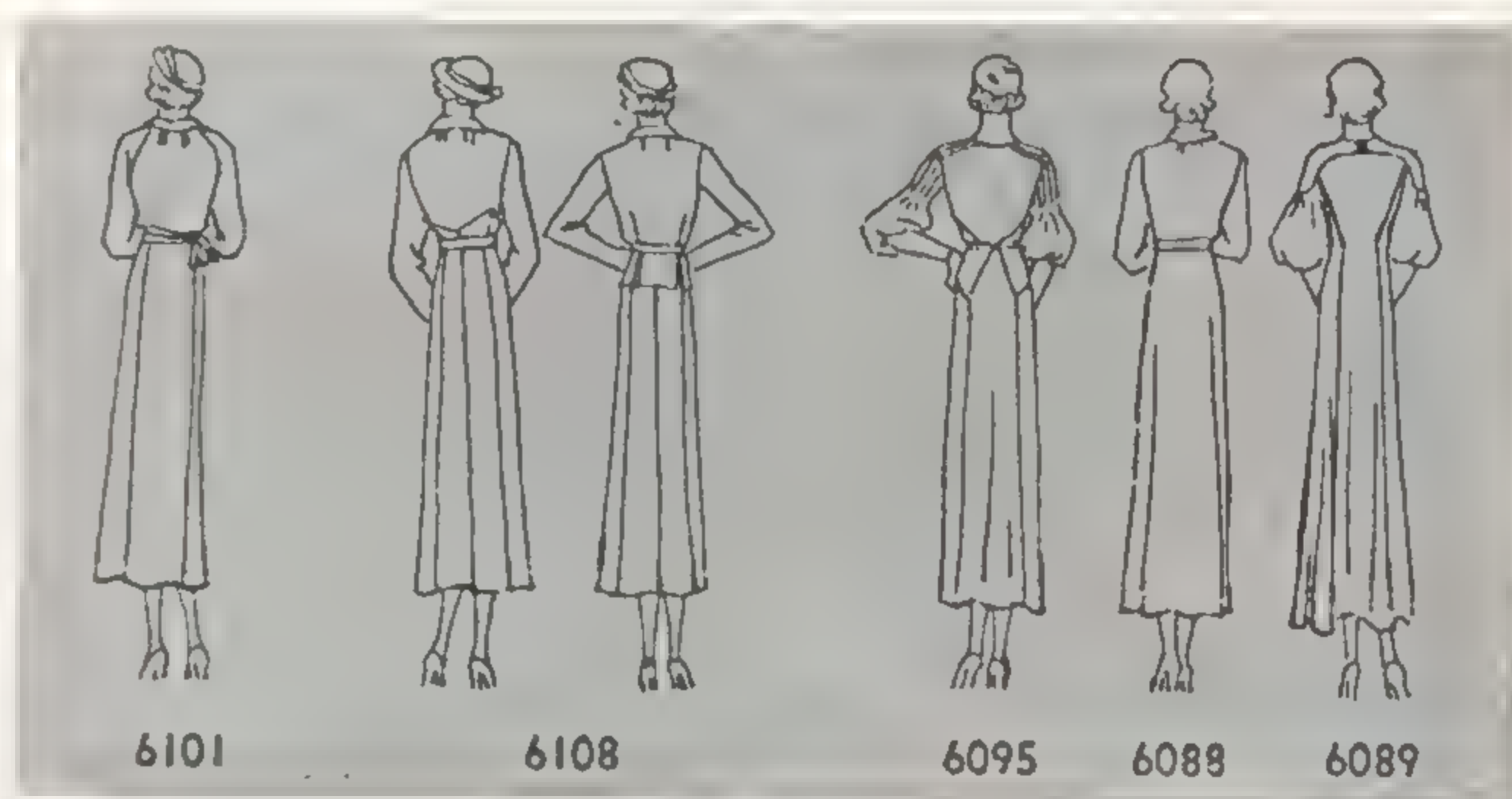
JOHN B. STETSON COMPANY

358 Fifth Avenue, New York

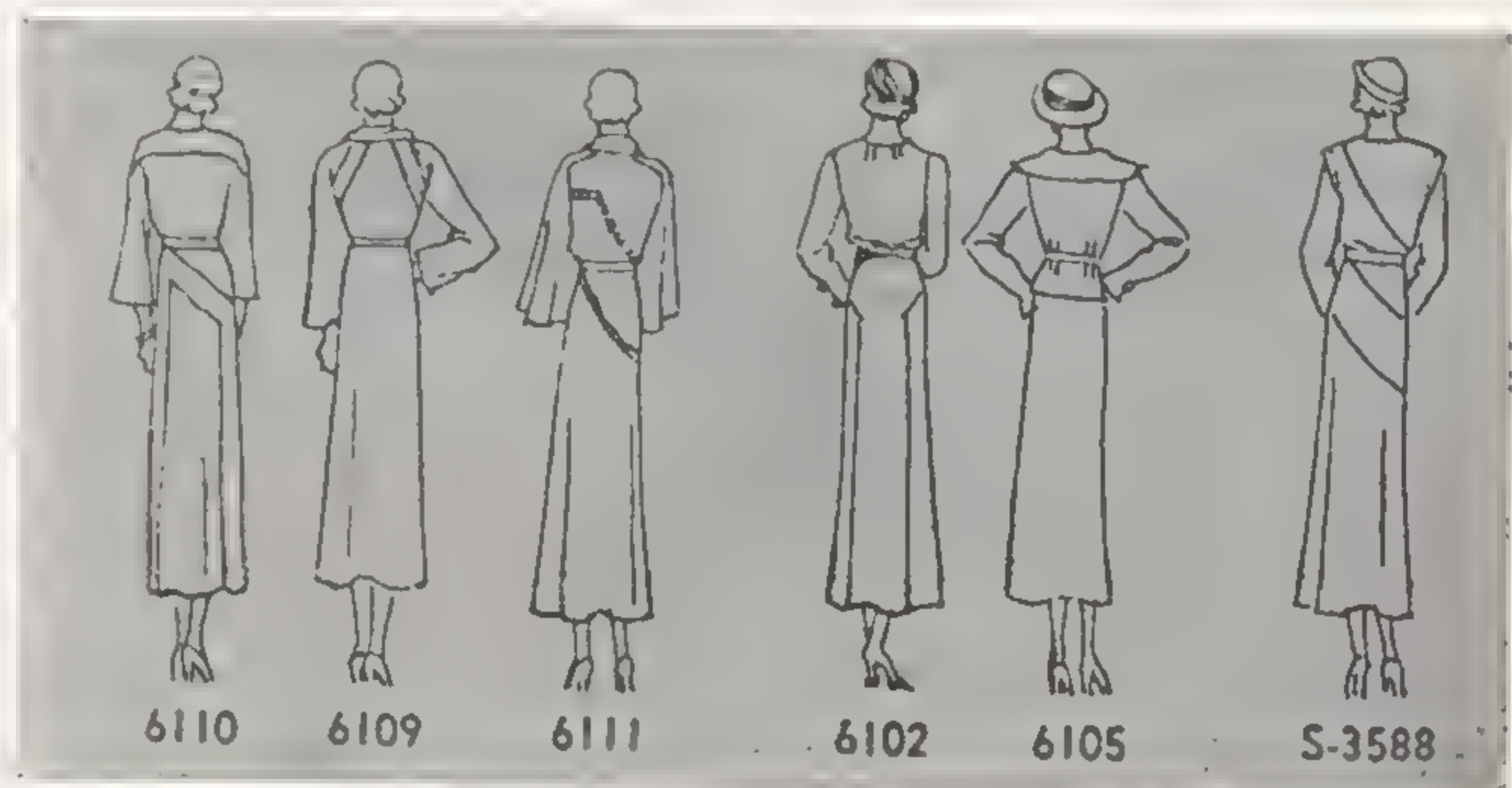
STETSON
HATS for WOMEN



WHEN SMART DESIGNS TURN THEIR BACKS



THESE ARE THE BACK VIEWS OF THE DRESSES SHOWN ON PAGE 80



THE FRONT VIEWS OF THESE DAYTIME MODELS ARE SHOWN ON PAGE 81



ANOTHER ANGLE OF THE MODELS ON PAGE 79



A BACK VIEW OF THE MODELS ON PAGE 82

DESIGNS FOR PRACTICAL DRESSMAKING



● It's SO EASY to make clear, brilliant home movies with this simplest of home movie cameras. Aim . . . press a lever . . . and that's all. It's as easy as making snapshots.

The Wonderful Story of Growing Up



Your Movies of it will be your Family's most precious Possession

HOW priceless the living movie record of your baby's smile . . . the first uncertain steps . . . playing in the sand . . . the drama of going to school . . . sports . . . picnics . . . the first party dress or first long trousers . . . milestones on the road of growing up.

Such movies are so easy to make with Ciné-Kodak. Vivid with the reality of lifelike action. A record of your child that time cannot dim—a priceless possession in years to come. And not expensive either.

Ciné-Kodak is as easy as a Brownie to use. Aim . . . press a lever . . . that's all there is to it. We do the rest, finish the film and return it ready for your Kodascope projector.

Your dealer will show you typical Ciné-Kodak movies. Eastman Kodak Company, Rochester, New York.

Ciné-Kodak
Simplest of Home Movie Cameras



CINÉ-KODAK MODEL K.

This versatile, all-purpose camera permits quick change of lenses and can be fitted for Kodacolor (movies in full color). Loads with full 100 feet of 16 mm. film.

You Pay No Tax . . . The government has placed a ten per cent tax on cameras and on other articles that you use in your leisure hours. But as all outdoors invites your Ciné-Kodak, this company will not let anything interfere with that invitation. It will absorb the tax. No increase in the price you pay for any Eastman camera.



... and Then
You Have Done the
PERFECT THING

When you select Strathmore Wedding Invitations or Announcements... you have met each exacting requirement of Taste and Good Form. You have chosen a paper known the world over for its exquisite appearance... its recognizable quality. From a practical viewpoint, you have chosen a paper whose surface and texture help the engraver endow each word with singular beauty. When you request samples... say Strathmore.

Strathmore
WEDDING PAPERS
STRATHMORE PAPER COMPANY, West Springfield, Massachusetts

FRENCH FABRICATIONS

(CONTINUED FROM PAGE 63)

are apt to run vertically—and are destined for coats. The finest are woven diagonally—a diagonal just off the vertical—and are like a very light, supple gabardine. These make one of the best types of new dress fabrics. Verticals, and diagonals that are just off the vertical, are newest, but horizontal ribs continue and will be used in smart new ways.

Rodier weaves a cord-rib on a wavy diagonal, in a woollen that has the soft, pliable quality of sweater yarn. Again, Rodier weaves the cord-rib in an arabesque pattern, so that it looks like a moire-patterned woollen in relief. Another proof that we are going in for decorative woollens is Rodier's Pastilles Kashamoussa, shown on page 63, a semi-transparent woollen with a candy-wafer self-pattern in the weave. Meyer actually opposes two colours in a flower-patterned weave, also shown on page 63. This is in black and grège, and it may be an indication of what is coming our way.

For the moment, two-colour weaves are an irrelevancy; solid colour woollens are far in the majority. Some have a decorative pattern in the weave, some are crêpy, some are hairy, and some are smooth. For coats, there are all the heavily ribbed woollens; heavy woollen crepons; granulated woollens; and the woollens that look hand-knit. For dresses, there are the more lightly-ribbed woollens and very crêpy wool crêpes, inspired by the silk crêpes and jersey. The newest jerseys, by the way, have no patterns, only a granulated weave.

With all the sleek long-haired furs in the mode, we shall have a great deal of broadcloth and other smooth, soft wools, like the angora woollens, which are so soft as to resemble thistledown. At the other extreme are coat woollens with a harsh, bristly surface, like mohair.

All of these new woollens, especially the decorative woollens, seem to have been designed for very sober and practical shades. There is a great deal of green, especially the deep, bluish, pine-greens. Many dark earth-browns, but much less of the reddish browns than we have had. Deep geranium- and garnet-reds, for out-of-doors; and a great deal of dry beige and grège for sports. Colours are dull and dry—what the French call *terne*. Grey, for next winter, will be ultra-chic. A very smart dark grey is derived from white hairs mixed with black. There is a notable absence of blue, with the exception of classic navy-blue. The smartest colour of all, we repeat, will be black.

THE NEW FRENCH SILKS

There are three points to have in mind about the new silks: the importance of velvet, the chic of the heavily crêped weaves; and the fact that practically all silks are dull.

Velvet is the great feature of the silk collections, and there is no doubt that it will be put to use. As early as the Grande Semaine, in Paris, velvet was making itself known. Velvet accents on white crêpe summer dresses were the exciting new note. There were broad-brimmed velvet hats, and velvet crowns on wide-brimmed straws. With these went velvet sashes, and,

sometimes, velvet *collerettes* or capes. Every one in Paris snatched at the velvet turbans, when they appeared.

What velvet has done to make itself so popular is to achieve a mat quality, without looking like wool. Some of these mat velvets have the casual, practical look of velveteen, but many have a luxurious, luminous quality, just as grand, but less obvious than the glossy velvets we used to have. These are supple to the point of being fluid, and as soft to the touch as down. Among the marvellous plain velvets are Coudurier's velours Nocturne, mat and supple; and a new version of Bagheera, finer and closer in texture than the Bagheera of last year—in black, it looks like wet soot. There are three Ducharne creations on this same line: Tahiti, Morocco, and Mameluck. Bianchini shows velours matvelva and velours camea, this last almost as slinky as satin, with a peau d'ange surface of special appeal.

VELVETS, VELVETS, VELVETS

There is a whole range of velvets which are neither plain nor fantasy, but a little of both. Coudurier's velours Paysan is one of these: mat, fluid, mossy, and very delicately *gaufre*, meaning crinkled into ribs. It looks a bit like the ostrich-ribbon trimming that the milliners are using so much. Like Bagheera, velours Paysan is uncrushable, and good for day as well as evening. It will be one of the great fabrics of the year. Bianchini's smart velours granité (illustrated on page 62) and Ducharne's velours Cobra have a "picked" quality, as though you had gone over the surface with the point of a pin, which is why these are called *épinglé* velvets. They are both supple and brilliant and marvellously well adapted to evening dresses and coats.

Bianchini's velours Astrakine is featured by Agnès for turbans and toques and is the type of velvet that would be perfect for evening wraps. It's impossible, this season, to talk about velvet and not consider hats, for velvet is the Milliner's Inspiration, this year.

Even if the heavily crêped marocains and crepons are not exactly novelties, this season, you can't get away from their influence. Crêpes *gaufres*, *craquelés*, *créponnés*, *matelassés*, and *froncés*, are only a few of their descendants. Bianchini gives the names "Craqueline" and "Criquette" to two types of dull silks; with a great deal of relief in the weave. Ducharne has a series of crêpes *matelassés*, with tiny patterns, such as chevrons or checks. Coudurier combines the *matelassé* (quilted) motif, with a *gaufre* (crinkled) weave, to accentuate the relief—and this combination produces a series of dull crêpes which bridge the gap between plain and fantasy silks.

So far as patterns are concerned, woollens now have little influence on silks, with the exception of some tailored silks—Bianchini's flamenga, for example, and Ducharne's printed moire—, but they have an enormous influence on silk weaves. All the diagonal ribbing of woollens comes out in subdued form, in the silks. Sometimes they (Continued on page 99)

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PARISIAN COCKTAIL

(CONTINUED FROM PAGE 66)

velvet or straw with velvet crowns, bright little crowns that looked like jockey caps. With them, women wore the Vionnet and Augustabernard types of simple crêpe dress—usually in white. Velvet sashes often repeated the coloured accent of the hat. We have awakened to a new appreciation of velvet, this year. And another tentative idea that the Races have confirmed is the ultra-chic of grey—especially in gloves.

People dressed with formality for the Races, for the concerts, for the Bal Blanc, and the Ballets Russes. But cocktails, not dinners, have been the favourite form of entertaining, and to those you wore what you liked. Every one met at the Patou cocktails on Monday afternoons, and always there were half a dozen asking to paint the Baronne d'Almeida, so lovely she was in one of Patou's flowered prints. Madame Alfred Fabre-Luce gave a charming cocktail in her garden on the Avenue du Bois, which lasted late into the evening. Every one was in day clothes, except Miss Europe, the great beauty, who came in a pink crêpe evening dress, because she was going on to dance afterwards.

A MODERN GARDEN PARTY

Cocktails started about nine o'clock, one evening in the gardens of the Comtesse Pecci-Blunt, and turned into a macaroni dinner. Guests arrived in day-clothes, whenever they liked, sat with the group they thought most amusing, at any of the little green-and-yellow tables under green-and-yellow lanterns, and ate macaroni—red or white (depending upon whether it was served with Parmesan cheese or tomato sauce). The round ballroom was turned into a gallery, where people who had never painted left their "works of art" for Elsa Maxwell's exhibition. This—made up entirely of paintings by friends who did not paint—took place later in a real gallery, with an admission charged for charity.

The men at this cocktail wore flannels or blue town suits; the women, smart day clothes. The Comtesse Pecci-Blunt had on a black-and-white polka-dotted print in normal afternoon length. The dressmakers are showing longer skirts for afternoon, but the smart Frenchwomen say they won't wear them—they can't be bothered. Madame Jean Larivière wore Louise-boulanger's red-and-white-and-black plaid print with a huge black hat that she took off later in the evening. The Vicomtesse de Noailles wore a new Mainbocher ensemble—a brightly coloured quilted jacket with a black crêpe dress, and a black velvet turban. Madame Lelong was wrapped in coq feathers.

The Hollywood influence—credit Marlene Dietrich in "Shanghai Express"—has invaded Paris at last. The film was first shown at Mrs. Fellowes' house in Paris, after which she appeared at almost every party in a different arrangement of coq; now a boa of white and deep green coq feathers along with emeralds; now a swirl of dark blue coq that Schiaparelli made for her; again, a black ostrich feather cape made for her by Talbot. A year ago, we were still taking life too seri-

ously to indulge in any such caprice as that. Now Madame Karinska, a costumer with great taste, is making feathery boas out of white muslin and white piqué; out of black-and-white starched chiffon—feathers, like those of a guinea-hen. Women adore them. The idea started when Nikitina danced in bird-like plumage. Fashion is drawing its inspiration from art, from the theatre, from books. But before you realize it, we shall all be looking like birds—with furs and feathers piled wing-like around our shoulders and Mainbocher's bird-like hats.

Feather boas one evening; yards of white fox the next. Variety is the only rule. One night, you may wear Mainbocher's dress with organdie sleeves billowing out over the tops of the arms; and another time, wrap yourself, cocoon fashion, from heels to throat in dark-brown or dark-blue, in the way Boulanger has taught. (This dark cocoon wrapping is very distinguished, very new.) One night, you may go to a rollicking affair like the children's party given by Comtesse de Vallombrosa, where every one chased one another off and on a real merry-go-round. Or the party given by Caresse Crosby around the great log fire burning before the Ermenonville mill. Every one was invited to come to this party dressed like sailors and their "girls." The Duchesse de Gramont went as Constantin Guys' "lady," all in black, severe and high around the throat, with a tiny black hat and a veil. Schiaparelli went as one of the characters from Toulouse-Lautrec.

THE WHITE BALL

And then, in contradiction to all that, came the Bal Blanc, one of the most brilliant and formal parties Paris has ever known, and the great affair of the year. It was given by seven young bachelors, the smartest young men about town, who had the charming idea of paying off all their social obligations by giving a real party. The hosts were the Prince Charles d'Arenberg, the Vicomte de la Béraudière, the Baron Roland de l'Espée, the Comte de Saint-Genys, the Comte Guy de Gabriac, the Comte Guy de Pomeu, and the Comte Armand de la Rochefoucauld, all of whom are almost as well known in New York or London as in Paris. They proved, once again, that when bachelors undertake to do something really well, the most experienced hostess can not touch them in the matter of entertaining.

They chose the old Sporting Club, now closed, in the Avenue Gabriel, as the place to give the ball, and it was ideal because it has enormous reception rooms, a very big bar, and a garden. There were half a dozen bartenders and little tables and chairs clustered around the bar. During the entire evening, there was a lavish buffet spread under a canopy of sweet peas, where even tea and camomille were served, as well as other drinks. The terrace was canvassed over, in case of rain, and a dance floor was laid there, as well as in the garden. There were two orchestras and a sit-down supper served at two o'clock.

It was as good as a pre-War party, and these (Continued on page 94)

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"YOU JUST KNOW SHE WEARS THEM"

P A R I S I A N C O C K T A I L

(CONTINUED FROM PAGE 92)

young men, all in their twenties, proved to the older people that, in the matter of elegance and chic, they knew just as much as the Edwardians—even though their generation doesn't always bother to observe the traditions. Our hosts stood in line at the door and received with as much grace as our grandfathers could have done. They kissed the hands of all the beautiful ladies and made quite a ceremony of receiving the Spanish Infantas, who were brought in by the Duchesse de Doudeauville, the mother of Armand de la Rochefoucauld. They had not forgotten anything—chairs reserved in the garden for the royalties and the important older people, and footmen to attend them. The police had been "fixed" to take care of the automobiles properly, and, by some miracle, everybody was served with everything, as though there were fifty guests instead of five hundred.

There is nothing so becoming, of course, as white dresses, and every woman had given her white dress an individual, almost fancy-dress touch, by wearing real-flower leis, capes of feathers, tulle, or ermine, flowers in her hair, or a powdered coiffure. Practically all of the five-hundred dresses were new—a boon to the dressmakers—but it was really Antoine's night. Hair lacquered silvery-white and sculptured into thick upstanding ringlets made many of the women look like beautiful Greek goddesses. Every one in Paris is still talking about these marvelous effects, and they will surely have their influence on the way we do our hair. Madame Bonnardel had one of the most striking of these coiffures—illustrated in the photograph on page 64. Alanova, the dancer, had the silvery-white lacquer applied and her hair curled into tiny upstanding ringlets. Mrs. Boissevain's hair was lacquered and arranged into a coronet over the top of her head, like a Russian head-dress. The Duchesse d'Harcourt wore diamond flowers in old-fashioned settings, in her powdered hair. The little Greek princesses, daughters of Grand Duchess Helen, had white wings in their hair. Miss Sheila Hennessy wore a white satin dress with long white satin gloves and dressed her hair with a wreath of tiny, fragrant carnations, as did Madame Chiesa and Madame Fabre-Luce.

THE NEW "CHOKED" LOOK

All this intense interest in clothes and coiffures carried over to the opening of the new Ballets Russes, the next night. At the Bal Blanc, Lady Abdy was a white angel, with white osprey across the top of her head and around her neck. (You can see her in the photograph on page 65.) At the Ballets Russes, she appeared in a dark-blue satin sheath, a blue lace scarf slung across her throat, a diamond-wreath comb holding her hair straight back. The Comtesse Jean de Polignac wore a black-and-white polka-dotted chiffon and Lanvin's chinchilla cape. The Princesse Jean-Louis de Faucigny-Lucinge had on a black crêpe dress, from Lelong, with white organdie puff sleeves and a red velvet scarf slung across her throat. Madame Larivière had this same

choked look—one of the newest fashion effects—in a red-velvet wrap that Augustabernard made her. Madame Eloui Bey was wrapped to the throat in a gold lamé scarf, and Mrs. Fellowes was all wrapped up in white fox.

After the ballets were over, that first night, there was a great gathering on the stage: Cocteau; Derain, who did the lively, charming décor for "La Concurrence"; Poulenc, the composer; Bérard; Markewitch; Lady Abdy; Auric, who wrote the music for "La Concurrence," and Madame Auric; the young composers, Nabokoff and Sauguet; Mrs. Fellowes; and Boris Kochno, once Diaghileff's right-hand man. After that, the crowd trooped over to Fouquet's, where the Noailles were giving a supper party in the upstairs dining-rooms. There was tremendous enthusiasm for the ballets, for their vitality and youth. The women wondered what influence Bérard's ballet, "Le Cotillon," would have on fashion—the fresh, simple costumes, the vivid colours, like translucent fruit drops.

Every one is talking about Toumanova, the fourteen-year-old star. From the moment this child stepped out upon the stage, it was evident that here was one of those from whom great stars are made. She will be as famous as Pavlova or Korsavina, it is said. All those who had gone backstage had been touched and entranced by the way in which she and the other dancers returned to their mothers—the mothers looking like young girls themselves—and waiting to shoo their children off to bed—, all wanting to know if they had danced properly, if they had maintained the traditional solemnity.

A PARISIAN DÉBUT

Youth, in France, is having its day at last. There has actually been a débutante party—a real party, not the usual children's party. The Etienne de Beaumonts gave it for their niece, young daughter of the Prince and Princesse Philippe de Caraman Chimay, and for her friends: Mademoiselle Solange d'Harcourt, who is engaged to the Duc de Vivonne, brother of the Duc de Mortemart; and Mademoiselle Jacqueline de Lubersac, daughter of the Comtesse Odon de Lubersac, who was Constance Livermore.

It was a charming, chic little party of about fifty, with a dozen small tables for supper, served from a buffet. There was a sprinkling of smart young married people, like the Cossé-Brissacs and the Georges de Castellanes. The Comtesse de Cossé-Brissac was entrancing in a white ostrich-feather cape from Reboux, the fronds sewed down very flat, looking like fur, and a white crêpe dress with a gold-mesh Cartier belt. Mademoiselle de Lubersac was charming, too, with a black-and-white feather harlequin ruff around her neck.

There is something very young about the romantic fashions that you see at private parties and musicals. Billowy dresses of muslin and dotted Swiss—and so often Chanel's white piqué—, flowers in the hair, feather boas, lace gloves, corsage bouquets of real flowers, and (Continued on page 99)

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HOW TO PICK WINNERS

(CONTINUED FROM PAGE 45)

stark plain lines (although the skirt may be full, it looks straight), and about as sweet-and-simple as the Washington Monument. Incidentally, they look a lot like the Washington Monument. Again, it is the beautiful materials of the season that make them so wearable. The most interesting fact here is the use of broadcloth for semi-demi dresses—plain, long, sleeveless dresses with befurred jackets to go with them.

• When you get into the more formal (though still not so very formal) evening dresses, you find that they are all moulded closely under the chest, even when they have a belt at the natural waist-line. You still find the high neck in front, although, as a matter of fact, black velvet is particularly smart when made with an exaggeratedly low neck front and

back. You find a chic which depends on anything and everything except elaboration.

• There are two important evening wraps. One is Mainbocher's three-quarters length, three-tiered coat with a fox collar, cape, and hem. The other is a black velvet wrap with a white ermine collar, round and smooth like a nun's cape (which many of the season's capes will resemble). These are the general types to look for, this season.

• And thus we leave you. These are the points that make up the proper conformation for a good little wardrobe in the autumn season of 1932. Certain main things you must remember. High, high necks. Simplicity. High waists. And, as a parting thrust, *Lieblings*, we beg you to keep a weather-eye out for lengthening skirts.

FROM AMERICAN LOOMS

(CONTINUED FROM PAGE 58)

choose a black coat. Wear with it a bright red, bright green, grey-beige, purple (very new), raspberry-red, or grey dress. Or you might reverse the procedure and wear a bright red or green coat over a black dress.

• Brown comes hard on the heels of black. There are four brown shades to become acquainted with: a deep black-brown; a lighter, more obvious brown with a reddish note; a soft red-brown shade known as Sorrel (See No. 6 on page 60); and a still lighter shade called Fudge. You can't do better than an all-brown coat and dress.

• Reds come next. Wine-red is most exciting—this is a great season for plum, grapy, or purplish casts. A whole crop of berry shades have sprung up—raspberry, blackberry stain, huckleberry. Beet-red is good; a warm, rosy tile; a bright red such as tomato—or geranium-red; and a copper-red—like the velvet on page 61.

• If green—a dark leaf-green; a bright, clear green; or a moss bronze-green (it has a yellowish cast). This last is very important. Every one is watching dark blue. Long considered only a spring colour, its life has been extended into autumn. Bright blues will appear in dresses. The beiges include beautiful deep, almost brown beiges, such as the Howlett and Hockmeyer corduroy (No. 10 on page 59); sand-beiges, and string-beiges, such as Forstmann shows. And there are greys—darkish stone greys of great beauty.

• In day silks, crinkled crêpe is the big thing. And it's twice as crinkled and corrugated and nubby and dull as that we saw last year. The plum-brown crêpe (No. 1 on page 60) is a perfect specimen. Some of these new crinkled crêpes have a shirred effect—see No. 2 on page 59.

• Tremendously important, too, are the granular silks that look like wools. Half the time, only an expert can tell which is which. The surface may be pebbly or nubby, have a diagonal or vertical rib, or have a basket-weave or waffle or chevron design in an uncanny imitation of wool.

• Satin has its place in the picture,

too. Newest is a dull crêpe satin with a beautiful crinkle on both satin and crêpe sides. Turn to page 61 and observe No. 13. Among the novelty silks, there are two-colour checks and stripes and chevron effects—Mallinson has lovely ones. And several houses are standing by non-slip crêpes and flat weaves, such as Skinner's "Troubleproof" and "Troublemaster."

• For evening, if you want something to set every one by the ears, pick a dress of wool. The ringleader is broadcloth—a very fine, light-weight broadcloth for dresses and a heavier one for wraps. Nothing could be smarter than a broadcloth dress and wrap. And, because they look like wool, all the granular silks will show up at night. Unquestionably, the great favourite of winter nights will be crinkled crêpe—the dullest and heaviest specimens that can be found. In pure white or in heavenly dark, dark colours, they are superb. Velvet is as good as ever, but it must be dull, dull, dull. No shines anywhere! A lively interest is suddenly springing up for faille and taffeta. Even some of the satins have a taffeta Celanese quality.

• The most devastating evening colours will be the deep, dark shades—such as blackberry-stain; plum; blues with purple in them; grape tones; geranium-red; and black. If you wear black, wear all-black. It's twenty times more dramatic that way. Then, there will be white—but be sure it is one of those terribly heavy crinkly crêpes. In velvet, the deep red and blue shades are smart, and dark plum-brown is perfect. You will see some lovely two- and three-colour combinations—an orange-red top above a white skirt; a flame top above a black skirt; or a three-colour combination of bright blue, black, and white.

• The smartest velvets are without sheen—duller than ever and thinner than ever. They look like dull velvet, but, instead of being stiff, they are marvellously supple. One of the surprises is an interesting shirred velvet—gorgeous for evening wraps. Turn to No. 16 on page 61, before you end this study of American fabrics.

Finished Your Dinner? Now it's ACID'S turn to dine!

Stop it with Squibb's
SCIENTIFICALLY BALANCED FORMULA



When you've finished eating, small particles of food are left in the mouth—in the little crevices where teeth meet gums. In a few hours these particles decompose. Bacteria multiply. Some create acid, which may begin at once to gnaw at your teeth.

GERM-ACID has deceptively good manners; it dines quietly. If it were not so stealthy in its gnawing attack on your teeth, you would know something must be done about it.

You can do something about it in the early stages—but you're likely to be fooled by the lack of warning, and let dental decay reach an advanced stage. By that time it's a job for your dentist. Before germ-acids complete their deadly work, protect your teeth with Squibb Dental Cream. *Its scientifically balanced formula includes the correct amount of Milk of Magnesia—a mild, effective antacid.* It cleans thoroughly, penetrating the crevices, helping to combat the forces

of decay. And more than that, it is soothing, refreshing, delightful to use, and *safe*. Squibb's contains no grit or irritant—nothing that can injure teeth or gums.

Get the big, economical tube of Squibb Dental Cream from your druggist and start brushing your teeth with it tonight! Copyright 1932 E. R. Squibb & Sons

When your dentist advises you to use sodium perborate, ask the druggist for Squibb Oral Perborate. This pure and effective preparation is more pleasant-tasting than the unflavored product. The novel double cap on the handy bottle facilitates pouring the powder on a toothbrush, or a measured amount for solution in water, for use as a mouthwash.



SQUIBB DENTAL CREAM

FUL-VUE GLASSES

SAKS—FIFTH AVENUE urge this smart fabric hat with its turned back brim to wear with your Ful-Vues. Its clean lines complement the streamlines of Ful-Vue side-bows.



Choose the right GLASSES and most hats will look well

YOU CAN LOOK SMART—you can look attractive—you can even look a bit flirtatious, wearing both your hat and your glasses—if you choose the right glasses. Clever women who wear glasses know the answer—Ful-Vues. With frames or rimless, Ful-Vues are much less conspicuous. The side-bows are straight from eye to ear—to avoid that old-fashioned “downhill” look. They’re high—to reveal the beauty of your eyes and your sidelong glances. They fit close to your eyes—do not mar the clean line of your profile. The lenses are shaped to flatter, not distort the outline of your eyes. The pink gold of the frames blends with your complexion. Choose almost any hat that is smart and becoming—have your Ful-Vues custom-fitted by experts. They know how to make you look lovelier with glasses than you ever thought possible.

NO

Ruined — the dashing line of this smart hat, by side-bows that go contrarily “downhill.” Eyes concealed! For your beauty’s sake, avoid old-fashioned glasses.



FUL-VUE GLASSES
FRAMES FOR YOUR
AMERICAN OPTICAL COMPANY • SOUTHBRIDGE • MASS.

ON HER DRESSING-TABLE

(CONTINUED FROM PAGE 86)

(which has been well anointed with the scalp tonic), while a medicated vapour gently softens and cleanses the pores of the scalp. A creamy soap shampoo is the final step, and your hair emerges from it all thoroughly cleansed, revitalized, and beautiful. You can continue some part of this work at home by the use of the individual scalp tonic and shampoo that are packed together in convenient tubes and can be purchased in the shop where you had your treatment.

“It’s the inches that count, not the pounds” is the philosophy of Constance Gaul, who remakes figures in her salon in East Fifty-Third Street. It’s perfectly possible that you may be the average weight for your years and height, but, even so, a bad distribution of flesh will keep you from having a good figure. In Miss Gaul’s treatment, you are first measured and the number of inches which you should

lose from each part of the body are charted. Next, you are examined by a woman physician who gives you the proper diet (it’s promised you won’t go hungry) and then exercised and massaged as befitting your individual case, until you approach the measurements of a 1932 Venus.

Olea is one of those modern soapless shampoos and oil treatments combined that make those who like to shampoo their locks frequently feel particularly righteous, for it contains all the oils that act as a blessing to brittle, lustreless hair, and yet is innocent of any free alkalies that will dry out the hair and scalp. Olea is first applied like any oil, and then the hair is dampened with water and rubbed and rinsed as in a regular shampoo. It takes no longer than an ordinary cleansing, which is a virtue in itself, and leaves the hair something to remember you by. It can be purchased at B. Altman in New York.

HILL-TOPPERS OF WESTCHESTER

(CONTINUED FROM PAGE 71)

under tremendous trees, is the Charles Fuller house, stark white. The Douglas Burdens and the T. R. Cowards have adjoining places, with their children running in and out between the houses, and inter-family tennis. Just across the street, Nathalie Reynal has her little brick house—a tiny little house with balconies of New Orleans ironwork and a courtyard that is practically always filled with high-powered roadsters. The Mott Schmidts have a house along the road a bit farther. It is also of brick and pure Georgian—one of the most beautiful houses in that country, with lovely grounds and garden.

There is some magic in the air on these Bedford hills that makes gardens bloom with such lavishness. Or perhaps, it is because of the tranquil hands that tend them, for, up here, the gardening passion is sincere and absorbing, hours and hours being spent in planting and pruning with your own hands. There is Mrs. Harold Whitman’s exquisite white garden—not a single note of colour in all its length and breadth—all too, too beautiful. Mrs. Whitman does quantities of the work herself, and people say she has an uncanny gift, a mystic power over growing things. Everything she plants comes up. The Harold Minotts also have a divine garden, Betty Blake-man another, Mrs. Frank Potter another, and the Brewster gardens, on occasions when they give parties, blooms with hundreds of Japanese lanterns.

I always associate Westchester with the autumn, probably because, at that time of the year, it is at its most beautiful. A haze, blue in the day and silver at night, hangs low over the scarlet maples and sumac, and everywhere one sees people riding. Riding is at all times of the year the major sport—with two hunts: the Westchester Fairfield and Goldens Bridge Hounds. Those excellent equestrians, the Humphreys, teach the

younger generation the right road to a good seat and light hands. It is in the autumn that the Langhorne Gibsons have their race-meet. Their place is a perfect setting for a point to point. The house is of whitewashed stone, low and rambling, set right into the side of a gentle hill, and the stables are near enough so that one can glance out the window and see the horses in their stalls. Providence is usually kind and provides a day of superlative beauty, so that it is a very festive and exciting occasion.

Even the coming of winter means no boarding up and locking down of many of these great and small places. Inviting as the autumn season is, the winter has almost equal charms—the Bedford hills quietly asleep under their blankets of snow, crisscrossed by ski and snow-shoe tracks, the glittering lakes and ponds swarming with skaters, the great log-fires offering open-hearth warmth. More than half the crowd, young and old, stays on—and the winter sports have become as famous as the summer. The Harold Whites’s skating-pond is always crowded, every one drifting afterwards with apple cheeks and great good humour to the little house built on the edge of the rink for the roaring fire and steaming tea. And, on Christmas Eve, all the children of the community set off to the Candle service in the little Saint Mathew’s Church at Bedford—the tiniest, simplest, and most devout little white wooden church with stiff, religious, straight-backed pews and an austere altar. After the service, they wend their way home, each with a lighted candle to put in the window, so that the country side is a blaze of candles.

Each part of the world has its own special attraction, and to the hills of Bedford and Mount Kisco belong the charm of quiet and peace. Life here is arranged in a more tranquil, serene pattern, and I happen to love it.

“HER”



FRENCH FABRICATIONS

(CONTINUED FROM PAGE 90)

are fine, close ribs, as in gabardine; sometimes they are wide and spaced, in bas-relief. There are heavy, granulated, silk crêpes which have enough wool in the weave to tone them down. The best of Ducharne's heavy crêpes are crêpe Bicherel (illustrated on page 62), crêpe Manuela, which resembles a heavy crepon; and crêpes Greta, Marlene, and Micky, all three more or less inspired by gabardine. All these heavy dull crêpes have a practical, matter-of-fact look and are marvellous for day dresses.

There are certain patterned silks which are not to be ignored—those in which the motif is the same colour as the background, and as mat. The Filigri patterns of Coudurier are among these. Grouped under this one name are a series of romains, crêpes

de Chine, and satins, which have a delicate thread pattern, in arabesques, in the same shade. In this same category are the newest cut velvets, with small, dull-velvet motifs on an opaque ground—crêpe de Chine or crêpe romain.

Silks woven extra-wide have proved such a blessing to the dressmakers that the fabric manufacturers are now making a regular feature of them. Bianchini weaves crêpe Sublime in 63-inch width; crêpe romain in 55-inch, and 79-inch; and crêpe Janette in 51½ inch. In addition to crêpes Mongol, Birman, romain, Chimere, and crêpe satin Monarque—all in 63-inch width—, Coudurier proposes velours Salomé, in the same width. This is a silk velvet that is exceedingly supple, luminous, and very light.

PARISIAN COCKTAIL

(CONTINUED FROM PAGE 94)

diamond necklaces in old-fashioned settings. At the Noailles musical, one evening, the Comtesse de Pomereu wore a pale pink dress from Chantal, with dark wine coloured puff sleeves and slippers to match, gloves of white tulle edged with lace, one of the old-fashioned necklaces, and a pink satin bag with a draw-string. Madame Edouard Bourdet had a bunch of dark red roses, real ones, tucked into the belt of her white dress; and the Comtesse de Vogüé, very tall and blond, wore Lanvin's black-and-white candy-striped organza. All of these costumes helped to turn the fashion clock back to the period of potted palms and tufted satin chairs, even though society, for its manners, is going back to the eighteenth century.

These romantic fashions have unearthed a quaint collection of old jewellery, so lovely that one can not imagine why it was ever put away. The Princesse Jean-Louis de Faucigny-Lucinge has an ornament like an oversized brooch in the form of a bird of paradise on a bough, made of diamonds and emeralds. Madame Sert has enormous diamond earrings in gold settings and a diamond necklace, also set in gold. The chic Madame de Wendel is now wearing enormous diamonds in her ears, of rough, old-fashioned cut, with a third huge stone of the same description hanging like a pendant from a red-silk cord—very chic with a white dress, especially as her white gloves are lined with red silk. Lady Cynthia Mosley wears her diamond flowers mounted on springs, so that they quiver over her left shoulder; and gold mesh bags have been seen. It remains only for parasols to reappear.

Cartier has had an exhibition of new jewels and has put forward the "dog collar." Of course, it is a revival, but in its new form it does not make the wearer look older, as the former ones did. One of the prettiest of these is made of onyx and coral beads, fastened with a diamond pendant at the back. Cartier's use of coral is most effective, and this jeweller is making a great point of it, com-

bining it with all sorts of stones, especially onyx, emerald, and jade. (Coral has been worn very effectively in Paris, this year.)

The only thing lacking is the chaperon, but we shall find her as easily as the jewellery and the corsage bouquet—for, to be a chaperon, one must admit that one is "out of the running," tell the truth about one's age, and draw the most boring young men of the party. The "White Ball" ended up with breakfast in the Bois in full sunlight—and no chaperon would have consented to that!

The Charles de Noailles's house is one of those European palaces with two sides; an informal, intimate part, and a very grand and pretentious part for receiving. The whole first floor on the garden is given up to private apartments, and, to enter these apartments, one passes through the big hall, like passing into a small flat through the grand entrance of an apartment house. But at a big party, one goes up to the second floor, where there are nothing but reception rooms, a ball-room, and a big dining-room, in the grand manner. One night, during the summer, the Noailles received in the white parchment room done by Jean-Michel Frank. It was filled with white flowers, and, in the middle of the centre table, along with the bowls of white flowers, there was just one object—a huge gilt lacquer fawn. This is the room that is such a perfect background for beautiful women in beautiful clothes, because there is nothing to distract the eye from them. The big dining-room in this house is very well arranged, because, instead of one huge table in the centre, there are four green marble tables, seating eight each, under the four silver-gilt chandeliers. Four tables are much easier to decorate than one big banquet table, and they make it possible to place people congenially, without giving offence. On this occasion, Charles de Noailles was host at one table; his wife hostess at another; his brother, the Duc de Mouchy, host at a third; while the Duchesse de Mouchy presided over the fourth.

France



*A*RE you a grin-and-bearer, in this winter of uncertainty? . . . are you a grouch-and-fighter? . . . why not copy the birds, who neither fast nor hibernate but fly away? ▲ Ends that will barely meet elsewhere, tied in a bow with streamers . . . all the little comforts you've been missing . . . pleasant service, clothes of real chic, charming people with leisure to amuse themselves . . . yours for a song, with no chorus of gloom ▲ An apartment in Paris, a villa in the south, rock-bottom hide-outs in Brittany, Normandy, Alsace-Lorraine, Corsica, to make the new poor feel like Croesus till the storm blows over ▲ The children in school, taught to think, not parrot, getting an accent to bless you forever . . . for the man who has carried his load too long . . . year 'round golf at Le Touquet, the Paris Auto Show in October, a motor trip through the Chateau Country to the Riviera, never lovelier than in autumn . . . if he's too tired to relax at first . . . Luchon, Vichy, Evian, Aix, Vittel at out of season rates ▲ Back to Paris to buy clothes when the Transatlantic crowd is gone . . . winter sports in the Alps or the Pyrenees . . . spring in Roman France, at Biarritz, on any coast that calls ▲ Six months away, and you'll come home made over . . . sane and poised and strong.

RAILWAYS OF FRANCE
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BIGGER AND BETTER BREAKFASTS

Some suggestions for the hostess

MORNING after morning, we drink our orange-juice, nibble our toast, and sip our coffee, or mechanically swallow our tea and boiled egg perfectly happily. It's what we're used to, and what our busy schedules give us time for. It is, no doubt, what is best for our digestions and our figures. But, every so often, there dawns a morning when, miraculously, no one is in a hurry and every one is hungry. It is probably a Sunday or a holiday, and it is nicest when there are children of come-to-the-breakfast-table age. Then, no little strips of toast with a drop of marmalade, no puny coddled egg is going to suffice. What you want is delicious, substantial food, dishes that are known to be family favourites, but all too seldom have an opportunity of making their appearance. This is the sort of breakfast that we are fond of saying the English do so well. And so they do.

But America can do this matter of substantial breakfast equally well, thank you, in quite other ways. From the South, home of fried chicken and mammy singers, returning visitors bring ecstatic reports of never-to-be-forgotten spoon bread, spooned out of its baking-dish, of frizzled ham, of something called hominy grits. And, in New England, there are breakfasts to be had that would put the best breakfast trays in the world to shame—not alone in the amount of food to be served, but in their utter deliciousness; the farmhouse breakfast, for example, that ex-President Coolidge is supposed to have eaten in the White House—and whether he ate it or not, it always sounded superb.

GOOD BEGINNINGS

Such a breakfast doesn't necessarily begin with fruit, but your average American breakfaster is so wedded to orange-juice or a substitute that it is well to provide such as a prelude. If it is orange-juice, be sure that it is ice-cold from a sojourn on the ice. Melons of delicious variety are available now—honey balls, Rocky Fords, Christmas melons, and the superb Persian ones, with their delicate pink centres.

Then, on to the pièces de résistances—all you can eat of all of them, and more than you should! These can come on in any number of guises—links of crisp, grilled sausages, fat little sausage cakes circled around a golden peak of scrambled eggs or surrounded by apple rings cooked in maple-sugar, and other glorifications; old-fashioned buckwheat or griddle-cakes, or waffles, with amber syrup or shaved maple sugar, and big cups of steaming coffee. The thing is to have each one of these so good that it couldn't be better.

As to the sausages, you can buy in the nearest shops those that are just as delicious as any made on New England farms—in fact, that is just where many of them are made. Deer-foot Farms, for example, outside of Boston, puts up grand sausages, in meat or in link form, and the Jones Dairy sausages are known everywhere. To digress for the moment far from New England breakfasts, those mi-

nute sausages, crisply grilled and stuck on toothpicks, that you are seeing at cocktail hours at smart houses are Jones's best. Then, there are those little "pork stores" dotted about New York and other large cities, where not only these, but everything else made of pork is always to be had.

Little sausage cakes seem better than big ones, and, though many people fry them, they are delicious broiled or grilled, crisp outside and tender inside. If you like more seasoning, you can add it—thyme or summer savory. Sausage links should always be pricked or cut before they are broiled or baked, the latter being an excellent way to prepare them.

If you want something really grand in the way of a sausage dish, make the cakes of well-flavoured sausage meat and, when they are grilled, flatten them out on rounds of toast. In the meantime, a whole cream cheese is broken and dissolved in half a cupful of cream, some whole eggs are broken into this, and the mixture scrambled lightly and seasoned to taste. Each sausage is covered with the egg mixture, and crisp little curls of bacon are put on top.

OLD-FASHIONED GRIDDLE-CAKES

3 cupfuls of flour	¼ cupful of sugar
1½ tablespoonfuls of baking-powder	2 cupfuls of milk
1 egg	
1 teaspoonful of salt	
2 tablespoonfuls of melted butter	

The dry ingredients are mixed and sifted together. The egg is beaten, the milk is added to it slowly, and this is poured over the first mixture. This is beaten thoroughly, the butter is added, and the batter is dropped by spoonfuls on the greased griddle. When the cake is puffed full of bubbles and cooked around the edges, turn it to the other side. These must be cooked at once, or more baking-powder will be needed.

BUCKWHEAT CAKES


½ cupful of fine bread-crumbs	¼ yeast-cake
2 cupfuls of scalded milk	¼ teaspoonful of soda
½ teaspoonful of salt	1½ cupfuls of buckwheat flour
1 tablespoonful of molasses	

The crumbs are soaked in the milk for thirty minutes, when the salt, the yeast dissolved in half a cupful of lukewarm water, and enough buckwheat to make a batter thin enough to pour are added. This is allowed to rise overnight, and, in the morning, it is well stirred and to it are added the molasses and the soda dissolved in a quarter of a cupful of lukewarm water.

One of the best things about these cakes is the syrup that goes with them. We are apt to be very uncritical judges of this, but, once knowing the ambrosia of the pure Vermont product, you will suffer no other variety, and a way you are sure of getting just such is to buy the pure Vermont maple syrup that is made by Vermont farmers and distributed through the Vermont Maple Co-Operative Company. It is put up in little cream jugs, in pints and half-pints, and it could not be more delicious. You can get it in stores throughout New England or by ordering direct from the company.

I T A L I A N G I R O

(CONTINUED FROM PAGE 84)



Waist and Abdominal Reducer for Men

Reduce 2 to 3 inches IMMEDIATELY!

This pure gum rubber belt not only reduces the waist and abdomen, but also supports the body and greatly adds to one's comfort and appearance. Send waist and abdominal measures.

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party, tear through the crowd and down the narrow street to the Quisisana, where they have a wing. The little Princess of Italy runs in and out of the hotel in blue pyjamas, a bright blue kerchief bound around her mop of yellow curls. When the destroyer comes to take her back to Naples, she just throws a fox-collared tweed coat over her pyjamas and goes.

The little boat from Naples carries a gay company out to Capri, one sunny, windy afternoon. A crowd has come down that morning from Rome to join the Royal house-party, among them Madame Muñoz, looking exceedingly well in her new Mainbocher clothes. She wears a beige version of the coat with the bodice shirred into a point; a rust-red felt with a sharply down-turned brim; a foulard scarf, linking the two tones.

Enconced in the stern are a lovely bride and her handsome young husband, her brown hair rippling in the breeze. The boat is top-heavy with brides and grooms, but these two are the most beautiful of them all. She wears a bright navy-blue rough straw Breton, with a tiny tricolour gros-grain bow; a soft beige camel's-hair coat over a white cotton dress with a red-and-blue plaid stripe; pale beige stockings, navy kid pumps, and white *pecari* gloves, lovely against her reddish-beige camel's-hair rug.

FASHION À LA CAPRI

Michael Strange and her new husband have been over in Naples for the day. She wears a white linen Capri hat with a down-turned brim, pushing her bushy hair below her ears; white buckskin espadrilles laced over black stockings; a navy-blue skirt, a black fur jacket, and white chamois gloves. Nothing premeditated, but distinctive, in its way.

Capri is too riotous, too savage, too full of personality to be consistently smart, but it gives you lesson after lesson in the principles of chic. There is Maria, one of the two young sisters who take care of the bath-houses at the beach. Maria has the fierce, dark, proud beauty of the Saracens, tempered by the fine-drawn lines of the Greek. Maria is browned by the sun, and she wears, invariably, a faded black cotton handkerchief, a faded black cotton dress, and black leather Capri sandals over her brown feet. This unalloyed simplicity, this unalloyed black is chic. Then, there was the woman at the hotel who never varied her expression or her plastered hair; who wore her day skirts consistently to her knees and her evening dresses without any backs; and who was followed, wherever she went, by a nurse in a cap, bearing a large elaborate baby-pillow ceremoniously aloft. Awful, yes, but unforgettable.

Sicily is filled with the beautiful blond youth of Germany. Young Germans romp through the great and expensive hotels from which the English and Americans, *en masse*, have disappeared. Chic is an idea that has never, apparently, entered their lives, but they are vital and exuberant. They waltz at the Hotel San

Domenico, in Taormina, with an enthusiasm and abandon that this generation has never known. They dance and make merry in the lovely gardens of the Villa Ignea, at Palermo, except on Sunday afternoons, when, mysteriously, the tea-rooms of the hotel are given over to the Sicilians who tango in their languorous way.

From Palermo, with its far-flung rose-red promontories and its red cathedral domes, one cuts straight across the island to Agrigentum, on the southern shore, all tawny-yellow and green. Tawny-yellow roads, tawny-yellow rocks, tawny-yellow Grecian temples—twenty of them—all on a vivid green plain. In the midst of the plain is the Hôtel des Temples, beloved of retired Colonials, where you stay. To the north, the turbulent mining town, cut into the sulphur cliffs; to the south, the African-heated sea.

From Agrigentum, you follow the traditional route around the southeastern curve of the island to Syracuse. The Villa Politi—perfect hotel—has, indisputably, the most dramatic situation in the world. It is built around the rim of an old quarry, the Latomy, into which seven thousand Greek prisoners were once thrown. The Latomy is a garden now—a riot of roses and iris, geranium and verbena, orange- and lemon-trees, almond- and Judas-trees.

Not far from Syracuse is the stream Cyane, the only place in Europe where Egyptian papyrus grows in its natural state. It's a breathless experience to go up through those pompon-topped aisles of green, twenty feet high, birds calling, frogs croaking, as the boatmen pole along. It's all a dream, it's all another world until, suddenly, you emerge upon a small circular sheet of blue water in the midst of fertile fields, where artichoke and broccoli grow, and where a couple of peasants are working with large triangular hoes.

PAGEANT OF TRAGEDY

Some great emotional actress ought to travel to Randazzo, a town on the road from Taormina to Enna. Enna is the Umbilicus of Sicily, a sheer three-thousand feet up on a regular Mexican mesa, in the centre of the island. The object of the trip, for the actress, would be to arrive at Randazzo on a funeral-procession day. It's terrifying to get caught in a Sicilian funeral procession, like getting caught in a black, inexorably moving lava flow. Even before the procession closes in around your car, you hear the wails of anguish, which grow in volume and intensity as you advance. Eventually, you approach a balcony, on which eight female figures, in all the tragic postures of despair, with all the most magnificently dramatic gestures of grief, are flinging out their cries and shrieks. As the quaint, frail, high-swung hearse goes by, they fall back exhausted, one by one, through the windows of the balcony, into the arms of friends who wait to catch them there.

Don't go to Taormina without visiting the Casa (Continued on page 102)



If You Want A Soft, Smooth Skin Instantly...
Enjoy A Fragrant Linit Beauty Bath!

THE new Perfumed Linit Beauty Bath brings the fragrance of an old English Garden into your bath—and instantly makes the skin feel soft as velvet.

Merely dissolve a handful or more of the new Perfumed Linit in your bath—bathe in the usual way, using your favorite soap—and then feel your skin. Soft, smooth and delightfully refreshed.

After a Linit Beauty Bath there is left on the skin a fine coating of powder. This invisible "layer" of Linit makes powdering unnecessary, eliminates "shine" from neck and arms and harmlessly absorbs perspiration without clogging the pores.

Millions of women daily enjoy the Linit Beauty Bath. It is surprising that a beauty bath so luxurious, so effective in immediate results should be so inexpensive.

Linit, unscented, in the familiar blue package... is on sale at grocers only. The new Perfumed Linit in the green, cellophane-wrapped package is sold by grocery stores, drug and department stores



LINIT

DELIGHTFULLY PERFUMED FOR THE BATH

THE BATHWAY TO A SOFT, SMOOTH SKIN

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While every precaution is taken to insure accuracy, we cannot guarantee against the possibility of an occasional change or omission in the preparation of this index

Silva on the narrow Via Cappuccine. Within the gates, which open to your ring, lie fragments of marble, some of Greek inscriptions, some of Roman sculpture, dug from the garden, which falls away below you towards the sea. Here dwell two Bavarians who make clothes for the wealthy, not in the Paris tradition, but in the manner of ducal palaces and royal courts—intoxicating things for tea-gowns and evening wraps. The fabrics are imported from every country in the world, like an indescribable red Swedish glove velvet and a marvellous white silk from China. These young men make their own models and emboss their own designs upon the fabrics. White velvet evening wraps, presentation gowns and trains all embossed in silver, give you the idea. A Russian blouse with silver buckles that were once bells in an Indian temple; a blue velvet tea-gown with enormous silver buckles, cut from a Macedonian costume worn by generations of Greek women—this, also, is the sort of thing they do. If being clad in a bit of history thrills you, you will be enraptured by these things.

SICILIAN MOTORING

It's now possible to drive from Naples to Sicily, all over the island and back again, in your own car. Once you leave the Amalfi Drive, going south, you leave civilization, as we know it, but, though the roads down through Calabria and all over Sicily are perilous, because of the slopes and curves, they are negotiable with an expert driver, and, wherever there might be any cause of alarm, patrolled by guards. The porter at the Excelsior Hotel, in Naples, provides you with supremely good chauffeurs and marvellous cars, powerful but short, to negotiate mountain turns. The chauffeurs are accustomed to driving Royalty and are pretty proud of their skill. Ask for Nino, who constitutes himself your bodyguard and chaperon and who will send you post-cards through the years, signed: "Your faithfully chauffeur."

Did you ever wonder what it would be like to live in Naples? Pink and buff and green-splashed Naples, with incredible back-drop scenery; its soldiers and its sailors; its queer jumble of poverty and wealth; its sun and winds and its sibilant palms? Mr. du Bois, the American Consul-General, and his wife have just taken a house at Posillipo, the residential section on the edge of the promontory at the right of town. To reach it, you take a fifteen-minute drive along the sea, past deep gardens with mellow pink or buff houses, sunk in a riot of roses and brushed by tropical palms. The *carrozza* drops you down at a charming gateway, a huge old bell swinging at the top. But, while there's an entrance, there's no sign of a house. However, you pass over a *cave canem* mosaic threshold, past a real and quite ferocious dog, and are handed down a flight of covered stairs by a relay of minions and bells. When you strike level, you find yourself in a great octagonal room with French

windows that sweep the bay. They lead out onto a terrace, curved like the room, on which grow magnificent rock pines. At one corner of the terrace, stubby stone steps lead down to a stone wharf, a hundred feet below, from which you bathe and on which you pull up dinghies and canoes. The family sailboats are anchored out in the bay. Bett and Jane, the girls, mix you cocktails in their bar. Bett has a short fluffy mane of hair; Jane has smooth dark braids. For such young things—both under twenty—, they have an enormous amount of sophistication and aplomb. They tell you that life in Naples is not exciting, except when the fleet is in.

To the traveller, Naples has a very special charm. You step out of the polished, quiet luxury of the Excelsior Hotel along the quay, straight into the teeming life of the water-front. If you are a young and adventurous couple, you're likely to take it into your heads to lunch off fresh goat's milk cheese and fresh-baked brown bread, bought at a shop that's a hole in the wall. For Naples is the sort of place that leads you into extravaganzas. You walk off with your bread and cheese and eat it on sun-warmed steps, looking out to sea. And nothing will disturb your bliss unless, as has been known to happen, you have to jump up, before the incriminating crumbs are disposed of, to give a Royal party right of way. The Prince and Princess of Piedmont have apartments in the faded, rose-red palace at Naples and are often in residence there. The palace is open to visitors, at certain hours, and it's worth the trip, for here is the ultimate in decoration that Neapolitan culture has produced.

WHAT TO SEE AT NAPLES

See the Aquarium at Naples, even if you have only an hour between boats. The most fabulous creatures there are the jellyfish. They are translucent white, faintly tinged with purple, and they describe, in their rectangular tanks, the most beautiful and constantly changing shapes. One young architect, seeing them, was inspired to utilize these rectangular tanks of jellyfish as decorative panels in a very modern oval room, with gold and silver walls. It might work out, if one had a fish gardener in constant attendance, secreted above.

At the Naples Museum, ask to see the new batch of silver recently discovered under the stairs in Meander's house, at Pompeii. It's a silver picnic set; to go picnicking with by the sea, my dears, and it looks like a silver-service set out of a modern jeweller's. It was kept in an asbestos-covered box and is practically intact!

Any one motoring north from Naples to Rome ought to take the Appian Way and plan to stop off at Formia, midway between, for lunch. Formia is a scrubby, swarming, colourful Italian town, but it has a restaurant that is unique. It is called the *Quercia*, because of the enormous oak that over- (Continued on page 103)

ADVANCE TRADE EDITION OF VOGUE

A SPECIAL SECTION FOR MERCHANTS

The purpose of the Trade Edition of Vogue is to summarize all the information contained in the magazine in brief and practical terms.

It also anticipates, with advance news and illustrations, trends that will affect the merchandising of future fashions. This material will not reach the public until succeeding issues of the magazine.

THOSE ELIGIBLE FOR TRADE SUBSCRIPTIONS

Retailers, manufacturers, and advertising executives are entitled to receive the Trade Edition of Vogue if their subscriptions are placed direct with the publisher—not through any agent or agency.

Trade subscribers are also invited to consult us, either in person or by letter, on questions of fashion, merchandising and promotion. For information write Vogue Editorial Service Bureau, 420 Lexington Ave., New York City.

SEPTEMBER 1, 1932

FASHION POINTS

Display cards for stores that want them

*The quotations marked with an asterisk below have been reproduced on attractive "Vogue Says" display cards, suitable for either window or departmental displays. Stores desiring these cards may have them on request without charge. Address Vogue Editorial Service Bureau, 420 Lexington Ave., N. Y. C.

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For the fabric buyer:

*Vogue says: "The big news, this autumn, is the return of smooth wools."

Vogue says: "Practically all silks are dull."

*Vogue says: "In day silks, crinkled crêpe is the big thing."

Vogue says: "The smartest velvets are without sheen."

For the dress buyer:

*Vogue says: "Have one dress with a wide-at-the-top silhouette."

Vogue says: "You'll want a red dress under your fur coat."

For the coat buyer:

*Vogue says: "Start your wardrobe with a coat, for on that hang all the laws of well-planned chic."

For the millinery buyer:

Vogue says: "Velvet is the milliners' inspiration, this year."

Vogue says: "Trimming planked square in front is the newest place for trimming to be."

For the evening dress and wrap buyer:

Vogue says: "Nothing could be smarter than a broadcloth evening dress and wrap."

Vogue says: "The most devastating evening colours will be the deep, dark shades."

For every buyer:

*Vogue says: "Black will sweep the country."

Vogue says: "You can't do better than all-brown."

LATEST PARIS CABLE

Runabout and General Day Wear

GOUPY, INTEREST HIGH AROUND NECK, ESPECIALLY THROUGH SCARFS KNOTTED UNDER EAR OR CHIN. STOP GOOD RIBBED AND KNITTED WOOLLEN RUNABOUTS PREDOMINATING IN DARK EARTH BROWN, GREGE, OR COMBINED. STOP BOREA, GOOD SWEATERS, ORIGINAL MATERIALS, ESPECIALLY BORELASTEX, STRETCHABLE WOOL OR SILK RUN WITH ELASTIC THREADS. STOP CARETTE, GOOD ONE PIECE JERSEY DAY DRESSES WITH HIGH TIED NECKS. STOP CHANTAL, GOOD CREAM KNITTED, CHENILLE-LIKE WOOLLEN BLOUSES. STOP PARAY FEATURES OMBRE PLAID WOOLLEN COATS WITH PLAIN WOOLLEN SCARF MATCHING SKIRT, GILET BLOUSE MATCHING COAT. STOP POINTED SKUNK COAT TRIMMING. STOP MUCH BERTHA COLLAR TREATMENT. STOP LY-OLENE, PLEASEING USE WHITE CROCHET COLLARS, GUIMPES, OR KNITTED FLUTING, ON BLACK WOOLLENS.

Afternoon Dresses

GOUPY, SIMPLE YOUTHFUL VELVET AFTERNOON DRESSES, ESPECIALLY COUDURIER'S VELOURS PAYSAN. STOP ARDANSE SHOWS GOOD MOUSE GREY. STOP BUILT UP WAIST-LINES UNDERLINING BOSOM, FURTHER EMPHASIZED BY SASH LINKED IN NECKLACE

Evening Dresses

GOUPY SHOWS CHARMING FLAT DECOLLETAGE FRAMES OF COQ. STOP CARETTE USING WOOL JERSEY FOR EVENING. STOP PARAY STRESSES PINWHEEL SHOULDER EFFECTS.

Millinery

MADO NEW HATS CONTINUE FRONT BOW TREATMENT IN GOOD, MORE MODIFIED, VERSIONS. STOP ALL CLOSE FITTING, BIRDLIKE VELVET, FELT TOQUES, WITH SMALL BOWS, ENDS, QUILLS, FANCIES, POSED TOP FOREHEAD, CENTER FRONT. STOP EMPHASIZES SUBDUED TRICORNE, BICORNE MOVEMENTS, AND STRESSES PLUM AND DARK GREEN.

Gloves

ALEXANDRINE PERFECTS EXCELLENT, WEARABLE VELVET GLOVES DAY, EVENING. STOP DAY, FINEST BLACK LYONS VELVET, STITCHED INSIDE, EIGHT TO TWELVE BUTTON SUBDUED GAUNTLET, NOT TOO BULKY ON HAND. STOP CORDUROY FOR SPORTS. STOP FOR EVENING, PEAUDANGE; ALSO ONE BUTTON LENGTH BLACK VELVET, EDGED TINY, BUNCHY ROW BLACK BEADS.

NEW IDEAS OF CHIC FROM A PARIS WEDDING

These sketches made at the Rohan-Chabot De Mun wedding, the most notable of the Paris season, offer charming suggestions for such occasions. The costumes, although extremely simple, created a picturesque pageant.

The bridal gown was especially lovely, the lace veil draped in an entirely new manner. The bridesmaids were dressed some in pink and some in blue, with accessories that matched. Purses were carried instead of flowers. Each girl wore her little cap of velvet petals in the manner most becoming to her face. Six little flower girls wore ribbons in the Greek manner instead of hats. Six little flower girls wore ribbons in the Greek manner instead of hats.

Great elegance was emphasized in the clothes of the bridal party. Weddings are one of the few daytime occasions when long skirts are seen in Paris.



Veil Worn a New Way

1. Wedding gown of crêpe romaine cut in soft lines. The lace veil is draped in an individual manner, the corner caught and held at shoulder and waist with orange blossoms. Short gloves.

Bridesmaids in Monotone

2. This bridesmaid wears a frock of blue chiffon with short ruffled sleeves. The elbow length gloves, purse, slippers and velvet petaled turban are in the same tint of blue.

Greek Coifs for Six Flower Girls

3. Six little flower girls wore frocks of white chiffon with shirred yokes and sleeves, bouquets of spring flowers, blue velvet bands instead of hats, blue sashes and slippers.

Guest in Sable and Chiffon

4. Member of wedding party in beige chiffon dress, brown straw hat with beige crosse, brown gloves, bag and slippers. The jacket is sable. Notice the formality of this costume.



BOSOM EMPHASIS IN NEW LINGERIE



Bias Cut Nightgowns Continue

Bias cut to give bosom emphasis, this nightgown of heavy washable pink chiffon has, like most evening dresses, a matching jacket. The Alençon lace sleeves are in the same tint of pink.



Dinner Negligé with Jacket

This type of costume replaces dinner pyjamas. With cap sleeves and high waist-line this negligé is of beige crêpe. The jacket, which is of the same material, is bordered with brown velvet.



Nightgown, Negligé Ensemble

Embroidered eyelets further stress bosom emphasis in this V-backed nightgown. Shoulder width is achieved by the short flyaway sleeves of the negligé. The ensemble is of pink crêpe de Chine.



Even Slips have their Jackets

High waist-line, bosom emphasis, lace yoke and one of the new peach shades are the boast of this slip; also the lace-sleeved criss-cross jacket. Slips are important, worn over glove silk panties.



Bosom Accent in Combinations

By the use of encrusted rounded sections, darts and lace under-linings, these combinations achieve bosom interest. Pink crêpe with lace encrustations of a new yellow beige shade (not ochre).



Mushroom Silhouette in Bed

An exotic pink crêpe satin nightgown with a chiffon bertha encrusted at the top. Note the cape-like effect at the back. This gown is the type that might almost appear in the drawing room.

ACCESSORIES OF VELVET

The Paris cable in the August 1st Trade Edition reported velvet as of outstanding interest in the French silk collections for autumn. Never have velvets been more varied or more delightful. During the Grande Semaine in Paris at the races and polo, velvet accessories were ubiquitous. In hats, capes, scarfs, sashes and bags, dark and bright coloured velvet was worn by the smartest women in contrast to their white and light dresses. Some outstanding examples of this trend, sketched during the Grande Semaine, appear on this page.



Brown with beige

1. Brown velvet was the material for a brief shoulder cape, a twisted sash and the trimming of a Provençal hat. Dress of beige crêpe.

Black against white

2. Very effective was a black velvet capeline and a sash of the same fabric worn high about the ribs. The dress is white crêpe.

Sapphire and pale blue

3. Sapphire blue velvet in a charming little hat, a bag, and a rolled scarf tied at one side in a bow. Pale blue dress of crêpe romaine.

Brown velvet with pink

4. Again a cape of brown velvet and a hat to match. Here, brown velvet is especially charming worn with a dress of pink crêpe.

Red turban and sash

5. A little turban of red velvet and a wide sash of the same fabric are a delightful contrast with a white frock. A pin fastens the sash.

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Daytime Dresses. Pages 43-44-45. A detailed discussion of the autumn mode.

Page 56. Bright frocks for dark coats.

Suits. Pages 44-45. The suit situation in general terms.

Page 49. A perfect semi-sports suit in light-weight tweed.

Coats. Pages 43-44. The place of coats in the fall fashion panorama.

Page 57. The importance of black, the detachable fur collar, suède woollen and long-haired tweed.

Furs. Page 43. An example of how chic the separate fur cape can be.

Page 44. The short mink evening wrap.

Pages 46-47. Ermine—the first fur of evening. The glamorous evening cape is revived.

Evening Dresses. Page 44. Broadcloth and crinkled crêpe—two ultra-chic choices.

Page 54. Broadcloth is the newest answer to the five o'clock and after problem.

Page 55. Sleeve interest, the Gibson girl silhouette, dull crêpes and crêpe satin, flower and velvet trimming—points made by three wearable evening dresses.

Pages 64-65. What three lovely ladies wore to the famous white ball.

Fabrics. Pages 58-59-60-61-62-63. The American and French fabrics shown in colour.

Patterns. Pages 79-80-81-82. How to use the new fabrics smartly.

Millinery. Pages 50-51. Hats of peasant or tradesfolk inspiration. Front trimming, the canotier and velvet emphasized.

Accessories. Pages 42, 65. Hair ornaments have new importance.

Page 72. Handkerchief news.

TRAINING FOR SALES

Analysis of the Fabric Story for Autumn

Coatings

1. Smooth wools, as duvetyns and broadcloth, return.

2. Among weaves, ribbed effects are new.

3. Next in importance in weave trends are finer, granular surfaces in place of the exaggerated, loopy, bouclés of last year.

4. The cashmere or angora influence—an extremely soft, hairy surface—is very strong.

5. Monotone wools outnumber all others.

6. Woollens that look hand knit are seen.

7. Some coatings have a harsh, bristly surface like mohair.

Dress Woollens

1. Lighter and thinner. Those with an indistinct pattern are smarter than perfectly plain sheer wools.

2. The cashmere or angora influence strong.

3. Ribbed weaves are very smart.

4. Lacy wools are seen.

5. Among novelty woollens, checks, plaids, two-colour stripes and chevrons outstanding.

6. For evening, wool, headed by broadcloth, is big news—a very fine light-weight broadcloth for dresses and a heavier one for wraps.

Dress Silks

1. For day, crinkled crêpe is the big thing, twice as crinkled and corrugated as that we saw last year.

2. Granular silks that closely resemble wools are extremely chic.

3. Satin looks newest when crinkled on both satin and crêpe sides.

4. Among novelty silks, two-colour checks, chevrons and stripes are outstanding.

5. Velvet, to look new, must be dull.

6. The great favourite among evening silks will be the very heavy and very dull crinkled crêpes.

7. Faille and taffeta have new interest for evening, as a result of our stiff summer fabrics. Even some of the satins have a stiff quality.



ADVANCE SKETCHES FORETELLING DAYTIME CHIC



New Coat and Suit Models

1. Dark brown woollen dress, matching jacket with Alaskan seal collar, and collarless swagger coat.
2. Dull wool suède two-piece suit with a separate mink cape collar.
3. The longer jacket and black caracal vest are new. Grey and black.
4. Separate collar and sleeves of black Persian lamb which slip on like a jacket. Black wool coat.
5. A new length in the brown Persian lamb cape of this green coat.

Fall Trends in Footwear

6. Oxfords gain in smartness this autumn. These are brown lizard.
7. Lizard and brown patent are chic. Note the higher cut pump.
8. Brown buck is very good for country wear. A laced strap is chic.

COSMETIC WINDOW IDEAS

Here are two window display suggestions

Every beauty must be two-faced

When you have completely sold every customer on the theory that she must use an entirely different make-up for day and evening, you have doubled her purchases at your toilet goods counter.

Have a large modernistic full face drawing made. Divide it exactly in half, leaving one side of the face clear against a white background and the other side shaded against a greyed background. On the light side the word "Daytime" should be lettered across the top. On the dark side, the word "Evening".

All cosmetic windows should be built shallow. Thus the poster should be brought well to the front where it is plainly visible and where the articles of evening and day make-up grouped on each side are fore-shortened so as not to look lost.

Every classification of make-up should be clearly labeled with placards that tell the story of eye shadows, lipsticks, powders, etc.

The gentle art of make-up

Not infrequently demonstrations are given at toilet goods counters, showing women the proper way to make up. There is no reason why this same interesting demonstration cannot be done by means of posters or, more effective still, mannequin faces, in a cosmetic window. Have a series of smart, full face heads drawn or modelled—about 16" x 14". Show each head correctly prepared for making up with a towel covering the hair. The first face should be "au naturel" and the caption should tell the story of the initial cleansing and powder base.

The second, next to it, should be coloured to show the proper even distribution of powder.

The third, coloured to represent rouge rightly applied.

The fourth and fifth, complete with lipstick, and eye make-up.

The caption for each face should carry on the story of each step in make-up. In the foreground of the window, before each poster, the cosmetics necessary to each step should be grouped.

FORECAST ON COSMETICS

Powders grow more colourful

Practically every important manufacturer of cosmetics has introduced a new, more colourful shade of powder. Whether this is "radiant", "rose-cream", "ochre-rosée", "blush", or any other name, it has a live, vivid quality that is becoming to a great majority of skins. This probably had its beginning in the sunburn powders, and their aftermath, when women continued to mix a little of the deeper powder with their regular shade, because they liked the warmth it gave their skins. Whatever the inception, there are some of these new shades on every well-stocked toilet-goods counter.

Interest in toilet waters rises

The friction after the bath, which is really a rub-down with an eau de Cologne, is a Continental custom that is just beginning to gain a hearing in America. It is one of the most delightful and refreshing rites that a woman can perform, and it creates a sure demand for fine toilet waters.

Automatic lipsticks have caught on

Either because they are amusing or because they are practical, or both, the new automatic lipsticks are finding their way into more smart handbags every day. Several lines are presenting new models, and one of the most amusing ways of displaying them is by means of some mechanism that continually demonstrates their method of working.

Coloured mascaras for evening

Coloured mascaras are not new in themselves, but they are new in that women who, as recently as a year ago, used only blacks and brown are now going in seriously for the blues, the greens, and the blue-greens. An amusing way to demonstrate this is on a mannequin head, with artificial eyelashes. Of course, the glorification of eyes for evening is endless, with shadows, mascaras, eye drops, and artificial eyelashes, and an impressive ensemble can be made for display.

Loose powder cases and lipstick ensembles

Smarter, more varied, and more practical become loose powder cases, and many allow for, or even include, that final accessory elegance, the swansdown puff. An excellent display idea is a group of all shapes of these, with a few harmonizing lipsticks introduced for the ensemble idea.

ITALIAN GIRL

(CONTINUED FROM PAGE 102)

spreads the whole of the huge terrace, where one dines, throwing olive pits into the sea. The waiters pick huge, pale, smooth-skinned lemons for your fish courses, from the trees in the garden at the side. The food is superb—spaghetti with a sauce of tiny orange coloured clams; shrimp almost the size of small lobsters, split in half, the meat coming easily off the shell in big lumps; and a special sort of Italian *bouillabaisse* with tiny octopi. Try *mozzarella* at the *Quercia*—fresh buffalo-milk cheese cooked in quantities of melted butter. It comes from the buffalo herds that romp on the Piano di Diane, near Pæstum, by the sea. And Formia is the town that has a little bistrot, near the station, with the most appealing name for a restaurant, in the world. Translated, as best you can, it means "Restaurant Play-of-the-Mouth."

Continuing this Italian giro, one arrives at Rome. Rome is a gay, alluring town. Ten years ago, it was a mellow, melancholy, majestic relic of the past. To-day, its deep antiquity has a charming veneer. It's London and New York and Vienna and Paris, all in one. The Via Sistina has the gloss and swank of Bond Street. While simple enough, the hats and gowns and *frivolités* displayed have a chic and crispness and a special grace of their own. Every one looks so charming, every one seems so gay. All

the world is out on the Via Veneto, at the middle and the end of the day, driving to and from the Borghese Gardens, taking *apéritifs* at Rosati's, or going into the Excelsior, for tea.

Naples is the place to buy tortoise-shell; Rome is the place to buy hats; and Florence is supreme, the world over, for delectable lingerie and custom-made shoes, at a price. The Florence social season is, very definitely, May and June. All the world goes to Doney's at twelve and troops in at seven after the horse-show days in June. The young bloods and the old bloods who congregate go through the immemorial gesture of verifying their watches as the big gun, at the fort, booms noon. Doney's is to Florence what Rosati's is to Rome. It has a marvellous bar, sandwiches with imagination, and hot cheese pastries.

Balancing Capri, as a lovers' paradise, is Lake Como, where you can stay at the Villa d'Este. Capri is vibrant, blazing, wild. Como is the very antithesis: gracious, serene, supremely civilized. The Villa was once the home of a Princess of Wales and is a perfectly appointed place. Tennis, swimming, sailing, golf, and a garden with waterfalls are thrown in. If you have gone in heavily for the romantic new fashions—organdie, old brooches, and flowers in your hair—Como provides the perfect frame.

KATHERINE JOHNSON

THE GOSPELS OF BEAUTY

(CONTINUED FROM PAGE 78)

yourself a complete facial treatment. And here, my beauties, is once in life when you can't say you haven't time, because you have nothing but time.

If you haven't a routine beauty regime, certain preparations stand out like shining lights, and most of them are liquids. One of the surest means of keeping a fresh-looking face is a light cleansing lotion that you can use frequently. There are liquid cleansers that penetrate into every tiny section of the pores. There are tonics, intended for use after cleansing cream, that are doubly important when travelling. There are flattering liquid powder bases, with a powder sediment of their own, that need only a little powder over them. These are somewhat drying, but for travelling they are superb, and if you are motor-ing, they act as a protection, as well. There are softening liquids to take the place of creams, if the night is hot and sticky. There are eye washes, and one of the mysteries of life is that people don't realize how important these are, what with the strain of reading, scenery flying by, and sun.

One of the life-saving items to have with you en route is a tube or jar of cream soap. Heaven alone knows the source of the soap that springs out at you from the basin in train dressing-rooms or the horrid little cakes of salt-water soap on shipboard, but your own cream soap (which, incidentally deals most successfully with salt water) has a softening effect. You want your perfume in its travel-

ling atomizer. And you want Eau de Cologne, for a cologne rub is a good substitute for a bath on a train.

No matter how you are travelling, your coiffure suffers, so each night en route should see you setting your own finger wave and tying it into place with a hair net or a cap. A flat, three- ply folding mirror is an excellent thing, and another item of vast importance is the travelling manicure kit.

This business of fresh pillows is one of those little points that makes travel more pleasant. It is especially pleasant to start with your own travelling sheets and pillow-cases, flat in their case and smelling of a fresh sachet. Then, in the morning, get fresh covers on the pillows, order yourself the best breakfast the diner can provide, and stay in your compartment to eat it, before you devote the morning to beautifying. Even a ship's restaurant is not the happiest hunting ground at breakfast time, and lurching through trains to a dining-car of a morning is a practice best left to hearty males. Incidentally, a *pourboire* to the train maid assures you of assiduous service.

When you draw near the end of the trip, especially a long one by train, you naturally reach for your lipstick and give a powder pat to your nose, but this is not enough. Now is the moment for the *petits soins* with the equipment that we have been discussing—the freshening with tonic, the liquid powder, the cleansing of nails, the spray from the atomizer, the spic-and-span gloves, and—the chic descent into an admiring world.

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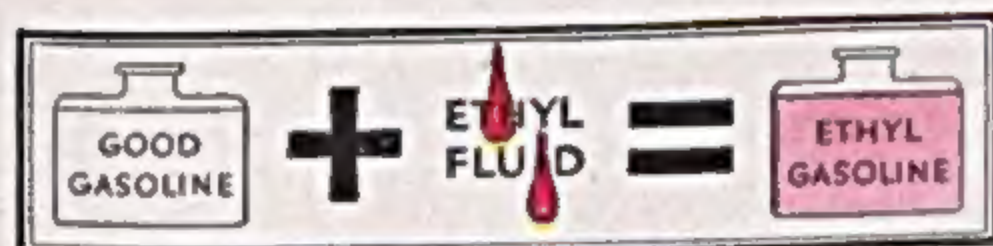
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